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ROZVOJ KREATIVITY ŽÁKŮ V HODINÁCH
ANGLICKÉHO JAZYKA

THE DEVELOPMENT OF CREATIVITY IN EFL
CLASSES

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Cílem je poukázat, do jaké míry může být motivace a vzájemná spolupráce mezi učitelem a žáky a mezi žáky samými stimulována induktivními vyučovacími metodami a aktivizujícími způsoby vedení výuky.

Zpracování praktického projektu, analýza a interpretace výsledků v uvedené diplomové práci prokáží porozumění metodám analýzy teoretických východisek a jejich kritického zhodnocení a schopnost využití teoretických závěrů při volbě vhodných metod při výuce cizího jazyka. Posouzení efektivnosti teorie a zvolených metodických postupů v praxi dále ukáže schopnost využití evaluace jako nezbytné strategie hodnocení celého výzkumu.

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Dedication

In memory of my grandmother Marie Zedníková (1926-2008), who wished for me to become a teacher.

Anotace

Tato diplomová práce zkoumá vzájemný vztah mezi kreativitou žáků a jejich vnitřní motivací v hodinách anglického jazyka na 2. stupni základní školy. Diplomová práce zahrnuje tři stěžejní části – teoretickou, metodickou a praktickou část. Teoretická část seznamuje čtenáře se specifickým pojetím kreativity ve výchovně vzdělávacím kontextu se zaměřením na výuku anglického jazyka. Metodická část nabízí zevrubný popis základních vyučovacích postupů a hlavních zásad pro tvorbu aktivit směřujících k rozvíjení kreativity žáků a strategií podporujících jejich vnitřní motivaci. Jádrem praktické části je projekt, který měl za úkol na základě čtyř vyučovacích hodin posoudit platnost hypotézy. Výsledky výzkumu potvrzující platnost hypotézy se opírají o detailní plány jednotlivých vyučovacích hodin, jejich analýzy a následné reflexe. Reflexe porovnávají teoretická východiska s praktickými zjištěními a činí logické závěry. Výzkum prokázal, že pozitivní vliv vnitřní motivace může přispět k rozvoji kreativity žáků v hodinách anglického jazyka a zároveň, že uplatňováním vyučovacích metod podporujících kreativitu žáků lze posílit jejich vnitřní motivaci. Závěrečná část práce shrnuje výsledky praktického projektu a upozorňuje na nutné podmínky, za kterých lze aktivity rozvíjící kreativitu žáků úspěšně aplikovat.

Klíčová slova: kreativita, motivace, kreativní úlohy, učení objevováním, hrou, řešením problémů

Abstract

This diploma thesis examines the interaction between students' creativity and their intrinsic motivation in English language classes at lower secondary level. The thesis includes three main parts – theoretical, methodological and practical. The theoretical part explains the particularities of the concept of creativity in the educational setting and more specifically in ELT. The methodological part offers a detailed account of the basic teaching and learning strategies and main principles for implementing activities aiming at fostering students' creativity and motivation. The core of the practical part comprises a teaching project which verified the validity of the hypothesis. The results of the research draw on the detailed descriptions of lesson plans, their analyses and thorough reflections. The research proved that the positive influence of intrinsic motivation can contribute to the development of students'

creativity in ELT and at the same time exercising a certain teaching and learning methods and strategies promoting students' creativity can strengthen their intrinsic motivation. The final evaluation chapter summarizes the findings of the teaching project and suggests favourable conditions necessary for successful incorporation of activities fostering students' creativity.

Key words: creativity, motivation, creative activities, discovery learning, play learning, problem solving

Résumé

L'objectif de ce mémoire de maîtrise est d'examiner la liaison entre la créativité des élèves et leur motivation intérieure dans les cours d'anglais au collège. Le mémoire se divise en trois parties – la partie théorique, didactique et pratique. La partie théorique familiarise le lecteur avec la conception spécifique de la créativité des élèves dans le contexte de l'éducation de la langue anglaise. La partie didactique propose la description détaillée des approches d'enseignement. Elle se consacre aussi aux principes essentiels de la création des activités qui développent la créativité des élèves et les stratégies qui encouragent leur motivation intérieure. L'essentiel de la partie pratique est formé par un projet de 4 classes d'anglais qui était conçues pour analyser la validité de la hypothèse. Les résultats de la recherche affirmant la validité de la hypothèse se fondent sur les plans détaillés des classes particulières, leur analyse et les réflexions suivantes. Les réflexions comparent les issues théoriques avec les constatations pratiques et en tirent des conclusions logiques. La recherche a prouvé que l'influence positive de la motivation intérieure peut contribuer au développement de la créativité des élèves dans les classes d'anglais. Et qu'en même temps, la mise en valeurs des méthodes qui soutiennent la créativité des élèves peut renforcer leur motivation intérieure. La partie finale résume les résultats du projet pratique et avise sur les conditions obligées de l'application des activités développant la créativité.

Mots-clés: la créativité, la motivation, les activités créatives, l'apprentissage par découverte, par jeu, par solution d'un problème

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1 INTRODUCTION

“If you want to be creative, stay in part a child, with the creativity and invention that characterizes children before they are deformed by adult society.”
— Jean Piaget

Creativity is a fascinating topic. A mysterious and elusive phenomenon as it may seem, yet it is what we, as teachers, should aim for in our classes. Some do so with great, some with partial or limited success. With the help of the latest research into the field of creativity I would like to present a view through which I feel the phenomenon of creativity can lose part of its touch of mystery. The mysterious veil of creativity can make some teachers feel puzzled about its occurrence and not sure about its fostering.

There are many questions to be answered. What and who can be considered creative? How can the teacher know that creativity is taking place? How to set a creative-friendly classroom atmosphere? What can the teacher do to foster creative ideas? Does creativity bring disruptiveness? Are creative ideas always associated with something uniquely new? Has creative behaviour something in common with unconventional behaviour?

To be able to address these questions, the teacher needs at least a background knowledge about what creativity is. Such information can be found in the theoretical part of this diploma thesis. Then the classroom practices that enhance creativity should be taken into account. Certain classroom practices along with some other principles and techniques that were suggested to use to foster creativity in our students are presented in the methodological section.

The focus of this work lies on the interaction between creativity and motivation. Motivation is considered as one of the constitutional elements of the teaching and learning process. This diploma thesis maintains and proves that creativity and motivation are two intertwined areas. It claims that from educational point of view, motivation has a positive influence on students' creativity and vice versa, teaching and learning strategies supporting students' creativity sustain students' motivation to work.

Now, as I am slowly starting to be on the other side of the teacher's desk, I increasingly realize how important it is to nurture students' creative qualities. As teachers we have a significant role to play in promoting a more creative society. Society needs people with a creative approach in order to manage the current complex economic, industrial and social situation. People will have to be quick thinking, flexible and imaginative, which is the core of a creative approach to the world around us.

2 THEORY

2.1 Understanding Creativity

What is creativity? The interest in this term can be traced back to the ancient world. Over centuries poets, writers, painters and other people working in creative arts have discussed creativity, for the most part as Cropley (2001, pp. 4-5) suggests because they saw it as a medium for beautifying the world, a form of self-expression and communication, or a way of understanding or coping with the previously unknown. In more recent times, we have stopped viewing the term only as an artistic phenomenon and the approach has been broadened to such areas as technology, natural sciences or even sport. Creativity now also plays a role in teaching, businesses and many other fields (Runco 2007, p. ix).

2.1.1 The Term of Creativity

Nowadays, the word creativity is so widely used that its meaning may seem quite uncertain. The problem results partly from the fact that creativity research – compared with investigations in other fields of study – was and still is highly neglected. Reuter (2007, p. 79) ascribes the main reasons for the neglect to methodological issues with respect to objectivity, reliability and validity in measuring creativity and to lack of consensus in the definitions of creativity. It should be noted that the reasons for the neglect of research into creativity cannot undermine the significance creativity brings to the human beings. “Great advancements in technology, science and arts are inseparable from creativity” (Reuter 2007, p. 80).

In fact, there are many definitions of creativity (e.g. Sternberg 1999; Starko 2010). Briefly, most of them have two key criteria for judging creativity – novelty and appropriateness. According to Perkins:

“(a) A creative result is a result both original and appropriate.

(b) A creative person – person with creativity – is a person who fairly routinely produces creative results” (in Starko 2010, p. 5).

Cropley (2001, p. 6) adds one more dimension to novelty and appropriateness, which is ethicality, and further explains that the term creativity is not usually used to describe selfish or destructive behaviour, crimes and the like.

Boden posits that “creativity is the ability to come up with the ideas or artefacts that are new, surprising and valuable” (2004, p. 1). Ideas and artefacts in question here can cover the range from poems and musical compositions to scientific theories. Thus Boden concludes that creativity is grounded almost in every aspect of life, in everyday abilities and is not a matter of a tiny elite: “every one of us is creative, to a degree” (ibid).

2.1.2 Creativity as a Human Attribute

In the previous chapter two definitions of creativity were outlined. The first concerned creative results and the second pointed out that creative results are made by creative people. Studies, theories and models of creativity deal with both areas – creative people and creative results or products.

Some studies examine the characteristics of the creative person. Such investigation is focused on the traits of individuals who have been identified as creative – hence this is called process or trait approach. Other theories are organised around a creative product itself. They deal with questions such as what makes something creative or how creative ideas differ from other ideas. This orientation is called product approach. Many theories of creativity examine these areas. (Reuter 2007, p. 80; Starko 2010, p. 22)

It ought to be stressed that creative people and creative products do not exist in a vacuum. Csikszentmihalyi as well as Rogers view creativity not as a characteristic of particular people or products but as an interaction among an individual and environment. In this chapter findings about what makes people and product creative will be presented along with the role environment has in the process. (in Starko 2010, pp. 53-64)

2.1.2.1 Creative People

As regards creative people, Sternberg (2007, p. 4) argues that creative people routinely approach problems in novel ways and lists several characteristics of such persons. “They habitually:

(a) look for ways to see problems that other people don’t look for,

- (b) take risks that other people are afraid to take,
- (c) have the courage to defy the crowd and to stand up for their own beliefs, and
- (d) seek to overcome obstacles and challenges to their views that other people give in to, among other things” (ibid).

Sternberg’s view considers creativity as a habit. It may sound a little bit unusual and paradoxical that creativity – a novel response – is a habit – a routine response. Nevertheless, this piece of knowledge is crucial for educational purposes in terms of fostering creativity. This aspect of creativity will be discussed further.

Cropley (1999, p. 632) mentions psychological factors that enable people to be creative. Such psychological prerequisites give them the potential to produce creative products. The psychological characteristics involve:

- (a) cognitive aspects (knowledge, skills and abilities - critical thinking, divergent thinking, concentration, imagination, evaluation)
- (b) motivation (curiosity, willingness to take risks, persistence, or fascination for the task)
- (c) personal properties (self-confidence, flexibility, responsibility, autonomy, openness, interest in the new, playfulness or courage)

Sternberg summarizes the trait approach by identifying six facets or resources of creativity: “knowledge, insightful thinking, intrinsic motivation, self-confidence and facilitatory aspects of personality such as flexibility or willingness to take risks” (in Cropley 2001, p. 9).

Ericson and Smith have shown an important point here, namely that although some aspects of the psychological characteristics conducive to creativity are inherited (e.g. artistic ability), others can be acquired through experience or training (specific knowledge, cognitive strategies). The latter seems to be of great interest for educators at all levels. There is a potential for developing creativity at schools. (in Cropley 2001, p. 6)

2.1.2.2 Creative Products

In terms of creative products, two kinds can be distinguished: Some creative products are tangible, material and often take the form of works of art, written documents or of machines, buildings etc. Others can be intangible, such as plans, strategies or more complex thoughts as in philosophy or mathematics. (ibid)

The basic benchmark for determining a creative product consists of novelty and appropriateness. Novelty or originality is probably the characteristic that is most frequently associated with creativity. Simply, to be creative, an idea or product must be new. The crucial question is – new to whom? Is a basic school child supposed to come up with breakthrough ideas, ideas that are unique in the world in order to be considered creative? Some researchers focus only on high-level creativity, creativity that changes some aspects of our world, for instance brand new discoveries in the field of mathematics, technology. For them, only ideas new to a particular discipline are regarded as creative. (Starko 2010, p. 6)

To answer the question what a school child is expected to produce to be considered creative, one important differentiation has to be made. Authors sometimes distinguish between ‘Creativity with a big C’ that changes disciplines and ‘creativity with a little c’ which comprises common innovations of everyday life. For example, Boden makes a distinction between these two types or levels of creativity: ‘psychological’ creativity and ‘historical’ creativity (P-creativity and H-creativity, for short), which actually refers to the same issue as ‘little c’ and ‘big C’ creativity. (Boden 2004, p. 1)

If the idea is new to the person who comes up with it, it is called P-creativity or ‘little c’ creativity, no matter how many people have had the idea before. Thus, a child who devises an idea, which is new to them meets the first criterion for making a creative product – novelty. ‘Big C’ creativity (or H-creativity) refers to a new idea, that no one has had before, is made for the first time in history and changes for instance a scientific discipline. (Starko 2010, p. 21)

The second criterion for defining creative products is appropriateness. Flaherty claims that a creative idea can be delimited as one that is both novel and useful (or appropriate) in a particular social setting. (in Runco 2007, p. 385) From this definition it is obvious that social setting plays an important role in judging creative products. The cultural context (or social setting) in which creativity is based is a significant factor in determining appropriateness. Cultures differ in their conceptions of the nature of creativity. Different cultures have different standards for appropriateness in creativity. Starko suggests this definition of an appropriate product: “An idea or product is appropriate if it meets some goal or criterion. Creativity is purposeful and involves effort to make something work, to make something better, more meaningful, or more beautiful” (Starko 2010, p. 7).

2.1.2.3 The Role of Environment

The role of environment was briefly discussed in chapter 2.1.2. Csikszentmihalyi presents a model where the role of environment is very important. He does not examine creative people or products in isolation but gives a more complex perspective. His theory requires an interaction between person and environment. According to Csikszentmihalyi creativity arises from an interaction among the person, the domain and the field. Individuals create in a domain. Domain represents a symbol system and tradition of a culture and demands a good knowledge base. Simply put, a creative biologist must know biology, a creative painter must be able to paint. (in Starko 2010, pp. 64-65)

Nevertheless, the domain is not the only factor influencing creativity. In Csikszentmihalyi's view there is another factor – the field which comprises the social structure of a domain, meaning it consists of people who can affect the structure of a domain – of a knowledge base, for example teachers. To be perceived as creative, the product must be in balance with the order of the field. In some domains, mainly the arts, it is possible that individuals create works that are not accepted by the field at the time they are created. This rejection may mean poverty for the creator, but in some time, acceptance may come. (ibid)

In order for the acceptance to come, a product has to be communicated to other people and at least tolerated by them if it is to be considered creative. Cropley calls this process a socio-cultural validation. (2001, p. 149) This means that creativity requires on the part of the social environment the following factors:

- (a) acceptance of differentness
- (b) openness and tolerance of variability (ibid).

The above mentioned characteristics contribute to what Csikszentmihalyi calls a congenial environment. Such environment does not inhibit creativity and offers room for individuals to get their ideas, try something new, or take risks, in other words to develop their creativity. (ibid)

As it has been shown, the environment influences what kind of novelty is produced and also determines whether it is appropriate or not. Simonton asserts that “the effects of the environment are not only specific, affecting the creativity of a particular individual, but also general in that they influence the kind of novelty that is produced in the society as a whole”

(in Cropley 2001, p. 9). This fact leads us to explore the benefits and values creativity brings to humankind.

2.1.3 The Value of Creativity

There is an idea that each of us has creative potential that can be fulfilled. When creative potentials are fulfilled or at least maximized, the benefits of creativity will be realized. As Simonton claims, the benefits will be apparent on both societal and individual levels. (ibid)

We live in a world that changes very quickly. New technology, new data, new problems. The change around us demands a type of thinking that can handle the input of new information. VanGundy asserts that traditional, routine, analytical approaches, which were the ideal of the Industrial Age, rarely work now. Instead, “we must search for new ways to deal with change - creative solutions we can customize to fit any situation” (VanGundy 2005, p. i).

People need to cope with novel kinds of tasks and situations. Learning in this era must be life-long, and people constantly need to be thinking in new ways. The problems we confront are novel and difficult and we need to think creatively and divergently to solve these problems, make innovations: “The technologies, social customs, and tools available to us in our lives are replaced almost as quickly as they are introduced. We need to think creatively to thrive, and, at times, even to survive” (Sternberg 2007, p. 7).

Cropley (1999, p. 631) sees one important aspect of creativity in the possibility of offering prospects not only of promoting change but also of turning it into progress. This means that creativity helps “to ensure that change leads to positive, healthy advances consistent with fostering human dignity and with responsible handling of the environment” (ibid). To summarize, creativity plays an essential role in the evolution of society.

At the level of the individual there are a few studies dealing with the positive influence of creative work on people’s health. Creativity has been related to self-actualization, which is the sign of psychological health. Creativity also is connected with coping and adaptability. According to Pennebaker, who checked the efficiency of the immune system based on blood tests, self-expression during creative activities – such as free writing – is associated with improved immune functioning. (in Runco 2007, 149-151)

Talking about the benefits of creativity at an individual level, the value of creativity in education should be taken into account. Ferrari points out that creativity is a kind of knowledge creation, therefore “stimulating creativity has positive effects onto learning,

supporting and enhancing self-learning, learning to learn and life-long learning skills and competences” (2009, p. iii). Cropley adds that teachers should be aware of the fact that knowledge and skills have ‘diminishing half-lives’ meaning that there is a period of time within which 50 percent of what a person knows will become old and irrelevant. He claims that the knowledge and skills needed in the future may not be known at the time a person attends school. (2001, p. 136)

Therefore school cannot restrict itself “to the transmission of set contents, techniques and values, since these will soon be useless or even detrimental to living a full life, but must also promote flexibility, openness for the new, the ability to adapt or see new ways of doing things, and courage in the face of the unexpected” (Cropley 2001, p. 136). The properties that are associated with creativity are becoming necessary if people are supposed to adapt to a rapidly changing world. Thus, individuals’ ability to cope with the challenges of life, ability to adapt to changing conditions is again closely connected with their mental health. This means that fostering creativity in the classroom promotes the development of healthy individuals and their capacity for self-fulfilment. (ibid)

2.2 Creativity and Classroom Life

It is easy to consider the essential role of creativity as a means of bringing pleasure and meaning to the human condition. Without creativity we have no art, no science, no innovation, no problem solving, no progress. It may be less obvious that creativity has an equally substantial role in schools. Starko feels that the “processes of creativity parallel those of learning” (Starko 2010, p. ix). Recent demands for authentic activities, teaching for understanding, and real-world problem solving – all require engaging students with content in flexible and innovative ways. Students who use content in creative ways learn the content well. They also learn to use strategies for identifying problems, making decisions and finding solutions both in and out of school. (ibid)

2.2.1 Creativity as a Habit

To illustrate that schools can have an impact on fostering pupils’ creativity, it is important to introduce creativity as a habit. Sternberg’s view was outlined in chapter 2.1.2.1 and in the following chapter will be further developed. He simply considers creativity as a

habit. Creative people are creative because of their attitude towards life – they habitually respond to problems in fresh and novel ways, rather than making mindless and automatic responses.

Like any habit, as Sternberg (2007, p. 3) says, creativity can either be encouraged or discouraged. “The main things that promote the habit are:

- (a) opportunities to engage in it;
- (b) encouragement when people avail themselves of these opportunities;
- (c) rewards when people respond to such encouragement and think and behave creatively.

You need all three. Take away the opportunities, encouragement, or rewards, and we will take away the creativity” (Sternberg 2007, p. 3).

If educators want to support creativity, they have to promote the creativity habit. Primarily that means that creative habit should not be treated as a bad habit. Educational practices can foster or suppress creativity as they can foster or suppress any habit. And teachers should be aware of this fact. Teachers should provide environment full of the opportunities for, encouragement of, and rewards for creativity.

In English teaching, which is the main area of interest of this paper, creating such an environment represents largely catering for different learners’ styles, supporting intrinsic, task-focused motivation and setting up an atmosphere that is rewarding of creative ideas. A more detailed look at what exactly teachers should foster when they want to support creativity will be given in the following chapters.

2.2.2 Traditional School vs Creativity

Teachers sometimes suppress creativity in their teaching using methods that do not allow students to think ‘out of the box’, in other words they are not encouraged to be creative or nonconformal in their thinking or behaviour. The problem is with one-sidedness in educational thinking. Earlier approaches gave huge priority to intellectual ability in school. Conventional intelligence (used as opposition to creative intelligence or creativity here) became overemphasized and this emphasis was reflected in the teaching and learning process as well. Therefore educational practices were focused primarily on successful learning of facts, developing fast and accurate memory and promoting convergent thinking (in short – finding

one ‘right and familiar’ solution to a problem). This resulted in using traditional teaching methods, such as face-to-face lecturing or rote learning even at the lower stages of education. (Cropley 1999, p. 631; Cropley 2001, p. 134)

Traditional teaching methods and classroom environment have their origins in behaviourism. Early theories of learning draw on a behaviourist perspective, which examines the behaviour of various learners under controlled conditions. Learners are taken as passive receptors of stimuli. They learn according to what outside factors direct them to learn. As Hill (in Starko) states the basic principles of learning are valid for all the species – the learning processes are the same in rats, dogs, or humans. (Starko 2010, pp. 12-14)

Unfortunately, the view of learners as passive absorbers of knowledge has little in common with the idea of creativity. It is sad that this view is still present in modern classrooms. Kim concludes that although teachers seem to impart knowledge objectively, they do not necessarily let students experience the process through which discoveries are made. “We teach our students to be consumers of knowledge rather than encouraging them to participate in the creation of knowledge” (Kim 2007, p. xi).

Contemporary learning theory considers the process of learning as more complex than behaviourists thought. Learning is a goal-oriented process, since learning in pursuit of a goal makes the learning purposeful. Another process necessary for successful learning is tying information to prior knowledge, which makes learning meaningful. “Because the ties created by each unique student must be original, and because goal-oriented learning must ... be appropriate (if it meets the goal), the processes of learning themselves can be viewed as creative” (Starko 2010, p. 13). This suggests that if a teacher pays the right price for the learning they may get creativity free.

Turning to teaching methods, Cropley has shown that learning activities that emphasize branching out, finding out or inventing – such as discovery learning, learning under play-like conditions and learning with the help of fantasy – can be more effective than the traditional methods of face-to-face lecturing or rote learning. If teachers want to teach effectively, the strategies that support creativity can help them do so. Giving students opportunities to be creative requires letting them find and solve problems and communicate ideas in novel and appropriate ways. Learning takes place best when learners are engaged in setting and meeting goals and tying information to their experiences in unique ways. (2001, pp. 135-136; Starko 2010, pp. 14-15)

2.2.3 Key Elements of Creative Learning

English language teaching is a specific kind of teaching where the principles concerning purposeful and meaningful learning are of course valid as well. A teacher who wants to support creativity in their students should, more specifically, be aware of four key elements that influence creativity in the classroom.

Fautley and Savage suggest the following four key elements for creative learning:

- (a) Divergent thinking – developing imagination.
- (b) Experiential learning – developing and accumulating experiences through cooperation.
- (c) Motivation – fostering an on-task mentality in the pupils.
- (d) Enjoyment – undertaking creative learning should be fun.

(Fautley and Savage 2007, p. 55)

2.2.3.1 Divergent Thinking

It has been mentioned that divergent thinking is an important precondition for making creative products. The crucial differentiation between divergent and convergent thinking was proposed by Guilford in 1950. According to his model, there are two kinds of productive abilities – convergent and divergent. (in Fautley and Savage 2007, p. 2; Heller 2007, p. 48)

Convergent thinking is oriented towards deriving the single best or correct answer to a given question. It is associated with finding or remembering one correct or conventional answer. Its effectiveness is apparent where ready-made answers exist and need simply to be recalled from memory. Convergent thinking with its emphasis on accuracy and correctness was quickly equated with conventional intelligence. Thus, it can be said that traditional approach to the teaching and learning process draws on a convergent thinking style. Regarding creative products, this kind of thinking does not offer novelty but rather preserves the already known. (Cropley 2001, p. 32; Runco 2007, pp. 5-10)

Unlike convergent thinking, divergent thinking involves finding many answers to a given question. Divergent thinking is employed when an individual is to solve open-ended tasks. From this point of view divergent thinking can be considered a kind of problem solving. Divergent thinking leads a person to numerous and varied responses. It involves producing multiple answers from the available information and for that reason – in contrast to

convergent thinking – produces novelty. Divergent thinking is not the same as creative thinking but it helps understand how original ideas or solutions come into being. (ibid)

Analysing divergent thinking, the importance of prior knowledge should be emphasized. In order for students to be able to think divergently and in novel ways, they need to have a platform (a good knowledge base) from which they can ‘divert’. As Ward contends “... nobody has ever made a meaningful creative advance in any domain about which they had no prior knowledge” and continues that “... knowledge is a key building block of creative accomplishment” (Ward 2007, p. xxii). Craft sees creativity as a form of knowledge creation and for that reason concludes that creativity and knowledge are interdependent. (in Ferrari 2009, p. 20)

For example, if the learner is supposed to come up with and write a creative story, in terms of the formal requirements they need to have knowledge of how a writing composition is structured, what transition words to use, they also need to have a good knowledge of grammar to be able to express themselves in a comprehensible way. As for the content of the story, the student should have a good range of vocabulary so that they do not repeat themselves a lot. Such key knowledge can help students express their ideas without producing a lot of language mistakes, which are often based on weak pre-teaching.

Taking into account prior knowledge, in EFL classes developing divergent thinking is also closely connected with supporting students’ imagination. Being imaginative is “coming up with a possibility which is novel and unexpected by seeing more than is evident initially” (Fautley and Savage 2007, p. 105). Students should have an opportunity to engage their imagination when they are supposed to behave creatively.

Therefore teachers should get students to solve open-ended tasks, where there is more than one possible and correct solution to a problem. For instance making up short stories, practising simulations or role playing various situations, simple problem solving such as making students solve puzzles in the target language – these activities require and employ learners’ imaginations, which raises chances that creativity will occur in the classroom.

2.2.3.2 Experiential Learning

Experiential learning is an area that can help foster learners’ creativity as well. It is known that pupils learn from doing. Experiencing things supports the learning process and when the experiencing is within a group of learners, the benefits from learning are significant. Lave and Wenger came to the conclusion that there is learning which results from social

participation in group activities. Experiential learning theories draw on this perspective and for that reason promote cooperation in the learning process. Experiencing things in new ways within a group can lead to producing creative ideas and deeper learning. (Fautley and Savage 2007, p. 56-57)

When students work with others whether in pair or group work, most of them learn a foreign language better than on their own. Cooperation is very important since students become involved. They are not so dependant on the teacher, they can share their ideas with their classmates when working on an activity or a task. The pairs or groups can also get help from each other during the lesson and may compare ideas or solutions among themselves. One positive aspect of students' cooperation is that sometimes they feel more comfortable when they can communicate their ideas first to their peers than immediately to the teacher. Then the learners are not so stressed and creative ideas can flow much more easily. (Norman et al. 1986, p. 10-13)

Involving the individual by taking account of their experience and prior knowledge should be the aim of the teaching and learning process. According to Norman language practice should therefore focus on providing opportunities for students to cooperate, communicate and interact with each other. The activities and tasks need to be meaningful and realistic to the students. Meaningful and realistic activities usually foster on-task motivation, which has a principal position in developing creativity in the classroom. (ibid)

2.2.3.3 Motivation

Motivation is a term used to explain "... the initiation, direction, intensity, persistence, and quality of goal-directed behaviour" (Maehr and Meyer in Brophy 2004, p. 3). It is a key factor of successful learning because if the students are not motivated, no learning will take place. A basic distinction can be made between extrinsic and intrinsic motivation.

Extrinsic motivation is a kind of motivation that comes from some outside source. Such motivation can be associated with external rewards such as praise, prizes, good grades or the avoidance of punishment. Although extrinsically motivated learners may be interested in the activity, they work rather for the reward. (Fautley and Savage 2007 pp. 109-111; Reid 2007, p. 14)

Extrinsic motivation is contrasted with intrinsic motivation. Ideally students are motivated intrinsically. Fautley and Savage claim that "... intrinsic motivation is the desire to

carry out an activity for the sake of the activity itself” (2007, p. 110). The student does the activity out of their own personal interest; it is a kind of motivation that comes from within the person. Not all children are intrinsically motivated therefore the teacher has to find ways of encouraging this kind of motivation.

Intrinsic, task-focused motivation is essential to creativity. Task focused motivation means that students are motivated by a task that is primarily interesting and achievable. The emphasis is on the task and the process of solving the task. The target language is used while learners are solving the task and so the language serves as an instrument of conveying meaning. Thus, subconscious language acquisition is developed. (Norman 1986, p. 107; Reid 2007, p. 15)

Amabile suggests that “people will be most creative when they feel motivated primarily by the interest, enjoyment, challenge, and satisfaction of the work itself ... and not by external pressures” (in Starko 2010, p. 74). Learners will work creatively only when they love what they are doing, they must focus on the work rather than potential rewards. The role of the teacher is to lead their students to intrinsic motivation, which means arousing interest in the English language itself.

Although intrinsic motivation is crucial, Starko points out that some types of extrinsic motivation are not harmful to creativity and it is the task of teachers to determine and apply them in classrooms. To conclude, the interactions of creativity and motivation are complex. (in Fautley and Savage 2007, p. 111)

2.2.3.4 Enjoyment

Language learning is hard work. To learn a language well, the student has to understand, repeat new items accurately, use a new language in communication or written composition. Effort is demanded at every moment and must be maintained over a long period of time. Fun and pleasure are probably one of the strongest motivational factors and that is why they should be paid attention to. The enjoyable character of fun activities can help sustain students’ motivation and interest in work.

Research indicates that learning under stressful conditions is often ineffective and can bring negative moods. Therefore modern teaching methods put emphasis on a relaxed

atmosphere which reduces feelings of anxiety and tensions in students. Norman proposes some ways of reducing tensions in the classroom:

“(a) games/ fun activities

(b) listening to music

(c) role playing

(d) encouraging student initiative and creativity

(e) performing tasks that are interesting in themselves”

(Norman et. al. 1986, p. 12)

Such types of activities focus attention away from the language learning and toward the activity itself. This is called de-focusing. Norman explains that the aim of de-focusing is “to encourage more subconscious learning, concentrating more on what to say than how to say it” (ibid). Thus these activities foster the task-focused motivation, which is beneficial for creative work at schools. They bring a positive mood and atmosphere into the classroom as well.

The impact of a positive mood on creativity was examined by several theorists such as Hirt who asserts that “individuals in positive mood states have been reliably shown to be more creative on a range of tasks than are individuals in other mood states . . . [the] effects of (positive) mood on creativity appears to be remarkably robust... ” (in Runco 2007, pp. 118-119). Educators should find various ways to support a positive mood in their students. Some of those outlined above are supposed to arouse enjoyment and playfulness in the learner.

There are a few key prerequisites that have been associated with creativity and discussed earlier in the text. Some of them are closely tied to a positive mood, relaxed atmosphere and enjoyment. Playfulness is one of the characteristics of a creative person. Runco (2007, p. 294) asserts that playfulness may be a reflection of their spontaneity and self-actualization. He adds that it helps learners to find divergent and original ideas.

Classic theorists in the field of creativity have also often mentioned humour as a characteristic of creativity or creative persons. For example, Torrance notes that “the work of creative children is characterized by humour and playfulness” (in O’Quins and Derks 1999, p. 849). Mareš also ascribes the supportive function of improving classroom atmosphere to humour. According to him playfulness and humour promote divergent thinking, which is conducive to creative ideas or creativity. (in Jůva 1998, p. 72)

To summarize this chapter dealing with key elements of creative learning, it has been shown that if the teacher wants to support students' creativity, they have a few rewarding instruments. Firstly, divergent thinking should be promoted and developed largely by means of supporting students' imagination. The role of cooperation and group work was also emphasized since students feel free when sharing their ideas or working on a task with each other, which may trigger creative ideas or solutions. In connection with creativity, benefits of intrinsic, task-focused motivation were presented along with the need of enjoyment, playfulness and humour in the classroom. Relaxed classroom atmosphere and positive learners' mood lead to divergent thinking, thinking 'outside the box', which is closely associated with creative thinking.

2.2.4 Czech Curricular Reform

In the previous paragraph the key elements of creative learning were summarized. It has become obvious that creative learning is any learning that appreciates understanding and awareness of the new. As Ferrari puts it, creative learning is "... based on learner empowerment and centredness. The creative experience is seen as opposite to the reproductive experience" (2009, p. iii). Thus, creative learning can be seen as opposite to the traditional, non-creative learning that prefers memorisation, convergent thinking, learning facts and rote learning. It should be noted here that both creative and non-creative learning are important in the teaching and learning process and that encouraging creativity is not in contradiction with traditional school goals such as acquisition of knowledge and skills. (Ferrari 2009, p. 20; Cropley 2001, p. 136)

It has been stated in chapter 2.2.2 that in most classrooms traditional, non-creative teaching and learning still prevail. "Most educational efforts emphasize convergent thinking, and therefore may do very little, if anything, for creative potentials" (Runco 2007, p. 5). The situation in our country is not an exception. In the Czech republic, more than twenty years after the fall of the communist regime, which favoured mostly conformity and obedience over originality and inventiveness at schools, it is a challenge for today's teachers to implement creativity in their teaching.

Creative learning calls for innovative teaching. Ferrari claims that curricula are crucial areas to be focused on if we want to facilitate creativity in the classroom. "Curricula should

undergo a skilful and thorough development ... taking creativity into consideration and defining it coherently throughout the curriculum, allowing freedom and time for discovery, and taking learners' interests into account" (Ferrari 2009, p. iv). For incorporating innovative teaching in the curriculum it has been done much in the Czech republic recently. Until 2007 teachers did not have a tool for change. There were only binding school curricula based on traditional teaching that specified the amount of subject matter the student had to master at the end of a year. Such curricula cared only little about students' motivation, autonomy or even creativity.

In 2007 Framework Education Programmes (FEPs) were introduced and the reform of the concept of the Czech educational system started. Since then Czech curricular documents have had two levels – state and school. The state level is represented by the National Education Programme (NEP), which sets the basic requirements for the education and by the Framework Education Programmes (FEPs), which specifically formulates what is necessary in pre-school (up to the age of 6), primary (between 7-11) , lower secondary (between 12-15) and upper secondary (between 16-19) school education. The school level is represented by School Education Programmes (SEPs), which are based on the respective FEPs. Each school creates its own SEP. Now schools have much more autonomy but also responsibility for the teaching and learning process.

This change can bring a shift from traditional, non-creative teaching and learning to innovative teaching. There is more space for creative teaching methods, which may get students to produce creative ideas and solutions. And teachers are learning to appreciate and encourage these ideas in their students. FEP comes also with objectives for primary and lower secondary education. Many of these objectives are conducive to creativity as it shown below.

Primary and lower secondary education aims at fulfilling the following objectives:

- to make it possible for the pupils to acquire learning strategies and to motivate them to lifelong learning;
- to stimulate creative thinking, logical reasoning and problem solving in pupils;
- to guide pupils towards engaging in effective and open communication on all possible issues;
- to develop the pupils' ability to cooperate and to respect their own as well as others' work and achievements;

- to prepare the pupils to manifest themselves as independent, free and responsible individuals who exercise their rights and meet their obligations;
- to create in pupils the need to express positive feelings in their behaviour and conduct when undergoing various situations in life; to develop in them perceptiveness and sensitive relations towards other people, the environment and nature; etc.

(Framework Education Programme for Elementary Education, pp. 9-10)

To summarize some of the main points about creativity that have been discussed in the theoretical part of this paper so far, it can be said that::

- Creativity involves doing something.
- This something is new for the doer but it does not have to be new for the world.
- ‘Little c’ creativity is valid.
- Creativity is not something only done by ‘special’ people.
- Everyone in class can be creative.
- Creativity requires prior knowledge.
- Creativity is facilitated by creative learning and innovative teaching.

3 METHODOLOGY

In the theoretical section of this diploma thesis main points about the phenomenon of creativity were presented putting the emphasis on the educational perspective. It was also discussed what aspects of the teaching and learning process can help foster creativity along with the explanation of the need for it in the classroom. In the following methodological section the role of the environment will be explored with respect to EFL classes. Therefore the position of the teacher and the student will be reflected. The focus will also centre on the motivational dimension of creativity. Thus, the role of motivation in creativity will be examined. This section will also present teaching techniques and principles that should be followed in order for teachers to develop creativity in EFL classes.

3.1 Classroom Environment

One of the major points is that creativity is a complex entity, which requires, simply put, a person with a certain cognitive skills (e.g. knowledge, divergent thinking), a set of personality traits (e.g. self-confidence, responsibility) and motivation (e.g. curiosity), all of which can be enhanced or hindered by the environment. For this reason, the classroom environment should have an ambition to develop students' creativity (or a creative habit) by introducing a classroom climate that is conducive to creativity. Teachers are the key factors in the process of constructing and sustaining a creative classroom climate. They have to attract students' interests and attention in a new way to stimulate their intrinsic motivation and get them to work creatively.

3.1.1 The Position of the Teacher

Creative teaching can be defined in two ways: firstly, teaching creatively and secondly, teaching for creativity. Teaching creatively can be described as teaching using approaches that make learning more interesting and engaging by supporting students' imagination, implementing games and creating a stress-free classroom atmosphere. Teaching for creativity

means using such forms of teaching that are designed to develop students own creative thinking and behaviour. It should be noted that teaching for creativity must involve creative teaching. Teachers cannot develop the creative abilities of their students if their own creative abilities are undiscovered or suppressed. (Starko 2010, pp. 15-16; Tan 2007, pp. xxii-xxvi)

“Teaching with creativity and teaching for creativity include all the characteristics of good teaching – including high motivation, high expectations, the ability to communicate and listen and the ability to interest, engage and inspire” (Morris 2006, p. 4). Teaching for creativity is not an easy task since it can involve a lot of time to plan ideas and to judge whether they have worked, yet it can be enjoyable and highly fulfilling. Creative teachers need not only expertise in their particular fields but also have to introduce certain techniques that stimulate students’ curiosity, enhance their self-esteem and promote creativity. Teachers should recognize when encouragement is needed and confidence threatened. Creative teachers are also willing to experiment but they feel the need to learn from experience. (Morris 2006, pp. 4-7)

Lokšová states that creativity – as a fundamental agent of the teaching and learning process – should become an end product of the interaction between the teacher and the student in the classroom environment. And the teacher is considered the main figure in the process of implementing creativity in the classroom. Teachers need guidelines on what creativity in the classroom means and how to foster its further development. (in Horák 2009, p. 6)

To promote students’ creativity, teachers should provide a model of creative behaviour, reinforce such behaviour when pupils display it and protect creative pupils from conformity pressure. Creative teachers should successfully contribute to developing pupils’ activity, autonomy and creativity. To fulfil these aims teachers themselves need to be creative or at least should have a basic level of knowledge about the phenomenon of creativity and the ways of enhancing it in the classroom. Educators should also establish a classroom environment that allows alternative solutions, tolerates mistakes and encourages students’ curiosity. Such a classroom climate where innovative teaching methods are implemented and creative learning can take place provides an opportunity for creative ideas to occur. (Runco 2007, p. 179)

As research has shown (Clark in Cropley 2001, p. 138) teachers that are themselves creative have stronger personal relationship with their students, in their teaching they emphasize creative production, show flexibility, accept alternative suggestions, support expression of ideas and tolerate humour. Teachers should also possess or try to develop some

characteristics of creative persons mentioned in the theoretical section to be able to promote creativity in their students. (Petrová 1999, pp. 52-54)

3.1.1.1 Teacher's Role

Learning a language requires more than understanding words and grammatical rules, which we call linguistic competence. It also requires communicative competence putting this knowledge into practice. One of the features of the development of communicative ability is the fact that it occurs through processes inside the learner. The teacher can provide some kinds of stimuli that these processes may require, but has no direct control over them. Littlewood believes that "... whatever the teacher does to influence the course of development, the learner will attempt to follow a sequence of learning determined by his own natural processes" (Littlewood 1991, pp. 91-92) .

In the natural environment, the internal processes that get students to learn the language can work without any teacher as long as the environment offers the necessary stimuli. Littlewood surmises that the most important of these stimuli is the need to use the language for communication. Classroom, as opposed to natural environment, is often seen as an artificial environment for learning a foreign language and that is why the role of the teacher in directing the learning process and providing stimuli is critical. "Unless the language classroom is intentionally structured, it will not provide learners either with adequate exposure to the foreign language or with adequate motivation to communicate through it. " (Littlewood 1991, p. 92)

Nevertheless, the teacher must be ready to subordinate their behaviour to the learning needs of their students. Learning does not only take place as a direct result of their own instructions as it has been traditionally viewed. There is an idea of the students who can learn more effectively if the teacher starts an activity and leaves full range to students' spontaneous learning processes. Thus, teachers are seen as those who can facilitate learning rather than only present facts or transmit knowledge. (ibid)

As a facilitator of learning the teacher can perform various roles. It should be stated that the teacher should not stick to one role but should let their students experience various learning situations as different teacher's roles bring them along. The main roles that help create a creative-friendly classroom atmosphere are as follows:

- Prompter – the teacher as a prompter does not intervene after initiating the activity

but allows learning to take place through independent activity. Such teachers are supportive, they encourage students to express themselves, to think creatively. When an independent activity is in progress, they can act as advisers and help where necessary. This role can comprise tutoring individuals, pairs or small groups during an activity directing students and give general guidance.

- Resource – the teacher acting as resource should be able to offer guidance concerning where the students can find a particular information. The aim is to make students more independent and autonomous in learning in terms of searching for information and using the information from resource materials for themselves.
- Participant – the teacher can sometimes participate in an activity with the learners. Students enjoy having the teacher involved in an activity, it may also help enliven the classroom life. The teacher as a participant can stimulate students to learn through their active and supportive behaviour during the activity.

(Harmer 2001, pp. 57-61)

3.1.1.2 Psychological Safety

If the classroom environment is supposed to encourage students to be creative and develop their creativity freely, one of the the teacher's roles is to set a learning atmosphere which provides students with a sense of security and values them as individuals. The emphasis on psychological factors draws on the fact that the developmental processes, as mentioned above, take place inside the learner. This means that the student's psychological state can either foster or suppress the learning processes that may lead to creativity.

The concept of psychological safety and its necessary presence in developing creativity was proposed by Rogers. He states that when an individual moves towards creativity, all their effort can be affected by internal or external factors. Besides personal characteristics needed for developing creativity, which form the internal factors, Rogers believed that the environment surrounding the individual affect their opportunities for creative growth. Briefly explained, creativity growth can be promoted when the conditions of psychological safety that allow individuals to develop are established. The conditions are associated with three processes:

- (a) acceptance of the individuals
- (b) empathetic understanding
- (c) lack of external evaluation

(in Starko 2010, pp. 244-246)

Acceptance of the individual is the core of the concept of psychological safety. In the classroom it means that teachers should see the learner as having value and potential. If the learning atmosphere is positive, warm and supportive, the creative ideas can flow. Roger points out that this type of acceptance should be unconditional and should not be tied to passing tests, winning games, or other external demonstrations of success. It should be stressed that unconditional acceptance does not mean that all behaviour is acceptable. Clear rules should be set along with the consequences of breaking those rules. Nevertheless, even children with unacceptable behaviour can feel accepted when they are treated with respect and dignity. (ibid)

Empathetic understanding goes one step further than acceptance. In empathetic understanding, the teacher sees the world from the student's point of view and still accept it. By this type of acceptance the teacher accepts the student not only on the basis they appear to be but also who they are inside. For some students, when they see the teacher is really interested in them, in their hobbies, opinions, lives, it can be the starting point for them to be involved in learning and creativity development. (ibid)

The last aspect of psychological safety is lack of external evaluation. According to Rogers, external evaluation prevents students from being open to their own self-evaluation. He believes that self-evaluation is the key to creative behaviour. He further explains that lack of evaluation does not mean lack of feedback. Opinions on creative efforts from outside evaluators are very helpful but the final word about whether the effort is creative or not should be decided by the creator itself. "The teacher's challenge is to provide feedback and information on behaviours and ideas without leading students to believe that the only valid source of evaluation are outside themselves" (Starko 2010, p. 245).

3.1.2 The Position of Students

Traditional conceptions of learning considered the teacher to be the one who is responsible for whether or not the learning takes place. The role of the teacher was to present facts and information from various content areas and get students to remember them effectively. This view leads to treating the learner as a passive absorber of knowledge and can stifle the creativity of the learner.

Teachers as those who fully control the learning process in a traditional environment may prefer a certain kind of students which Runco calls Ideal students. According to Torrance Ideal students are viewed by teachers as obedient, polite, punctual, conventional and those who follow assignments. Although creative thinking requires unconventional thinking and for example autonomy, research showed that even teachers who claim to support creativity favour the profile of Ideal students over the traits of creative students. (in Runco 2007, pp. 178-183)

There is a discrepancy between the creative personality and the Ideal student. On the one hand teachers say they support creativity and on the other the same teachers refuse traits in students associated with creativity. Such teachers respect creativity in abstract rather than in real conditions. It may result from the traditional teacher's need of avoiding unpredictability. Since creative thinking is by definition novel or original, the teacher does not know what the outcome will be like when they set an open-ended task. The benefits are uncertain and unpredictable and the teachers are afraid of investing time and energy into something that may not pay off. Therefore some teachers still prefer well-established teaching techniques and require from students traits like courtesy, punctuality, and conventional thinking to the exclusion of the behaviour that is necessary for the development of creativity (see ch. 2.1.2). To conclude, traditional teacher-centred orientation where the learning process is controlled and directed by the teacher does not provide sufficient space for creativity growth. (ibid)

3.1.2.1 Learner-centredness

Classroom environment that is conducive to creativity is oriented toward the learner. Current conceptions of education draw on better understanding of the learning process placing most of the emphasis on the learner and their internal processes. Learning is viewed as an active, goal-directed process in which the student is supposed to transform the information and construct new knowledge that is meaningful to them.

As far as the teacher is concerned they do not have such a dominating role in learner-centred environment as in the traditional controlled classroom setting. The measure of an effective lesson is the student active approach, not the performance of the teacher. In the learner-centred environment the teacher as a facilitator of learning switches between the roles of prompter or tutor, resource and participant. (Harmer 2001, pp. 56-57)

Here is a brief definition of the term learner-centredness: Learner-centred orientation is “a perspective that takes the learner’s unique frame of reference into account in designing, implementing, and assessing educational experiences. The goal is to understand how the learner perceives and values the learning experience and to strive to meet learners’ needs in the learning process” (Ridley and Walther 1995, p. 110).

This definition implies that learner-centred teaching is focused on learners’ needs. The list of six basic needs summarized below describes factors that drive the learner’s motivational state:

- emotional safety
- fun (interesting and relevant subject matter)
- self-confidence (a sense of competence)
- belonging (connectedness)
- power (personal control and recognition)
- freedom (choice and autonomy)

(Ridley and Walther 1995, p. 24)

Whether these needs are satisfied may determine whether the learner wants to engage in the learning activity. Responding to students’ diverse learning needs is an important task for the teacher. All students should be given high expectations as well as opportunities to succeed. Teachers need to be aware of the different experiences, interests and strengths that students bring with them into the classroom and use these to ensure students’ full engagement during the lesson.

Promoting learner-centredness also means that the teacher is able to recognise that different students need different strategies to suit their learning styles. Talking about different learning styles to be taken into account, students can be put into four categories according to their sensory preferences – visual, auditory, kinaesthetic (movement-oriented) and tactile (touch-oriented). The teacher should set such classroom practices that reflect students’ sensory preferences. (Oxford 2001, p. 360)

Sensory preferences refer to a sort of learning which the student is most comfortable with. Thus, visual learners like to read and get a lot of from visual stimulation. For them presenting the subject matter without any visual support can be confusing. In contrast, auditory learners are comfortable without visual aids and they benefit most from conversation, lectures and oral instruction. They favour classroom activities like for instance role plays where they can have an oral interactions. Learners that are kinaesthetic and tactile in their sensory preferences like to move around the classroom. Sitting for a long time is not for them. They also prefer to work with tangible objects, flashcards and the like. (ibid)

Doyle (2008, p. 30) points out that learner-centred teaching takes more time, creativity and involvement than teacher-centred practice for both the students and the teacher. It is not difficult to see why some teachers are resistant to learner-centred practice for the same reason students are: it involves more work and effort. Such resistance is unwelcome as research into the learning processes has shown.

According to contemporary views of learning, learners should have the responsibility for using information in ways that create permanent changes in their knowledge and skills. “Students are expected to be self-directed, self-regulated, and self-motivated learners. Because students differ in their willingness and ability to assume this responsibility, you [teachers] have the important role of helping to elicit and enhance students’ natural motivation to learn and natural capacity to be self-determined” (McCombs and Pope 1994, p. 28). A learner-centred approach is a way of getting students to behave responsibly and autonomously in their learning.

3.1.2.2 Learner Autonomy: Teaching for Independence

We have seen that independence in judgement, willingness to take risks, and perseverance in self-chosen tasks are characteristics associated with creativity (see ch. 2.1.2.1). If we are to enhance these traits in students, we must create classrooms that increase their autonomy. If students are to be creative, they must begin to develop their own ideas, judgements, and interests instead of always following their teachers (Starko 2010, p. 255)

Autonomy is a precondition of successful language use. If the students are supposed to develop a good communicative competence in the target language, they must be autonomous in the sense that they feel self-confident, independent and self-reliant. If the teacher wants to promote learner autonomy, they must create opportunities for students to behave autonomously as they learn. Research shows that teaching by telling is not enough and

that offering conditions for learning by doing – which means mainly communicating in a foreign language classroom – is crucial and beneficial. Learning by doing is reflected in the practice of learner-centredness. (Little 1994, pp. 81-87)

As it has been outlined above, learner-centredness can be an instrument for the development of learner autonomy. It is based on an active approach of the learner to the learning process. In order for learners to be actively involved in the learning process, they first have to realize that success in learning depends not only on the teacher but mainly on the learner. “Learner responsibility can really only develop if you [teachers] allow more room for learner involvement” (Scharle and Szabó 2000, p. 5). If most of the teaching has been teacher-directed, the transition to a less directive atmosphere will go smooth when the teacher makes it gradually rather than dramatically. The teacher has to take the role of facilitator in more learning situations than the students were used to and practice it also gradually through various classroom activities. In their facilitating role, the teachers should start thinking of students as their partners in achieving common goals. (ibid)

Creating the autonomous learner should be one of the highest aims of the teaching effort when the development of creativity is expected. Maňák (2001, p. 37) states that creative students work autonomously, explore on their own and on the whole they do more work than they are demanded. Learner autonomy is not easy to achieve, and for that reason brings a great challenge to teachers. Developing learner autonomy requires a lot of effort, courage and patience. Teachers should not be surprised when some learners are not willing to work autonomously since “... autonomy implies a continuous challenge to our certainties, and that can be very unsettling” (Little 1994, p. 85). Autonomy has this uncertainty definitely in common with creativity.

If a good communicative competence of the student is what the teacher is struggling for, it is achievable through learner autonomy and independence. It can be said that only autonomous learners that are not dependant on the teacher are in the full sense real users of the foreign language. And when students reach such a level, creative ideas or products can occur with high probability.

3.1.3 Creativity and Motivation

The creation of novelty requires not only appropriate thinking and personality, but also the desire to diverge, take risks, defy conventional opinion or expose oneself to the possibility of being wrong. In other words, appropriate motivation. A position that is widely accepted in recent research is that creativity is based on intrinsic motivation, the wish to carry out an activity for the sake of the activity itself. (Cropley 1999, p. 521)

In the theoretical section (ch. 2.2.3.3) we made a basic distinction between extrinsic and intrinsic motivation. We concluded that for developing creativity, intrinsic/ task-focused motivation is essential. “Task motivation involves an individual’s reasons for engaging in a task and the person’s attitude toward the task to be accomplished” (Lubart 1999, pp. 295-296). Such kind of motivation, considered important for creativity, arises from inherent qualities of a task, such as the challenge that the task offers. Extrinsic motivation, arising from sources exterior to the task (such as a reward for task completion), tends to have a rather negative influence on creativity. Although extrinsic motivation may sometimes be helpful but as Scharle and Szabó (2000, p. 8) claim, external rewards increase students’ dependence on the teacher, which is not conducive to creativity.

The crucial role of environment for fostering creativity has been discussed with regard to Csikszentmihalyi’s theory (see ch. 2.1.2.3). A person can have internal resources needed for creativity but when the environment is not rewarding and supportive of creative ideas or behaviour the person’s potential may remain hidden. Amabile, another author who puts emphasis on the social environment, argues that the effect the social environment has on creativity occurs through the mechanism of motivation. Her model describes creativity as an intersection of domain-relevant knowledge, creativity-relevant skills and intrinsic/ task motivation. (Hennessey 2007, pp. 29-30)

Much of the research on creativity is centred on the role of intrinsic motivation. Most current theories that have considered the role of motivation in creativity agree that intrinsic motivation is beneficial to creativity. Intrinsic motivation comes from within the person or from an interaction between an individual and a particular task. Research has shown that creative people are energized by challenging tasks, a sign of high intrinsic motivation. Amabile’s model of the creativity intersection and her research on intrinsic motivation and creativity is very influential. According to her research, intrinsic motivation has three main attributes:

- Interest – this is relatively obvious, anyone is more likely to be motivated by something that has captured their interest rather than by something boring.
- Competence – students will search for activities and pursue them longer if they feel they are mastering them, that they are improving, succeeding, especially when they are managing something on their own.
- Self-determination – to be intrinsically motivated, learners have to feel that they are working on an activity for their own reasons rather than for the sake of the teacher. Learners should also be given an opportunity to choose from a few options because as Amabile asserts, lack of choice can inhibit creativity. Learning should not be done because it was assigned by the teacher but students should make meaningful choices about their learning and in other words they should do what they do with love.

(Fautley and Savage 2007, p. 110; Starko 2010, pp. 73-77)

Most teachers would agree that creative products come from those who love what they do. Without that strong internal motivation, it would be difficult to keep the effort needed to achieve meaningful creative outcomes. But, as Tan contends, the sources of that intrinsic motivation are somewhat mysterious. Teachers can certainly present topics in more or less interesting ways that will make students more or less likely to care about the topic, but the reasons a child becomes obsessed with a topic to the point of loving it are not always clear and they may be largely out of a teacher's control. However, a few things can be done. Developing engaging lessons might contribute to a learner's appreciation or even love of a topic, modelling creative thinking styles could stimulate the development of similar styles in children and setting a positive classroom atmosphere might encourage even students with risk-averse personalities to become involved a little bit more. (Ward 2007, p. xxi)

Developing intrinsic motivation in schools is a challenge. In traditional classrooms, students are assigned material in which they may or may not have any interest, they are given tasks at which they may or may not succeed (or which may or may not provide any challenge), and set specific instructions on how to proceed. A situation less conducive to intrinsic motivation can hardly be imagined. (Starko 2010, pp. 76)

Promoting classroom structures that support intrinsic motivation is an essential element in the development of creativity in schools. The role of the teacher as motivator,

enhancing the development of students' positive sense of self and motivation for learning is an important, creative, and challenging one. "Teaching must be a process that entices students to take control of their own learning but that also provides levels of control that are appropriate to each student's ability to accomplish specific learning tasks" (McCombs and Pope 1994, p. 29).

For the teacher it means that they should get to know each student and their personal needs and interests. With such knowledge, the teacher can structure educational goals and activities in such a way that each student can meet their goals and experience success. Putting time and effort into areas that interest students, the teacher should also comply with the basic needs students have, which means allowing them some choice and control over learning activities: "In order [for learners] to be maximally motivated, one set of effective strategies for challenging students involves providing them with opportunities to exercise personal control and choice over carefully selected task variables. Such variables could include the type of activity, level of mastery, amount of effort, or type of reward" (McCombs and Pope 1994, p. 30).

To keep students motivated it is essential to create warm, trusting and supportive classroom climate by demonstrating concern for each student. To achieve such an atmosphere it is also important to highlight the value of students' accomplishments along with their unique skills by emphasizing "noncompetitive structures and learning goals as opposed to competitive structures and performance goals in which some students have to lose in order for some to win in the learning game" (ibid). Thus, rewarding students' accomplishments also creates an atmosphere in which the learner is cared about.

3.2 Strategies for Fostering Creativity in ELT

Many theorists believe that the potential to be creative is present in all people, especially children, and that creativity can occur spontaneously if it is not inhibited or blocked by an uncondusive environment. The main idea is that children already know how to fantasize, make remote associations, and think divergently. They are naturally flexible and have the courage to take risks. Thus, enhancing creativity is seen as eliminating obstacles that suppress the development of creativity. (Cropley 1999, p. 637)

3.2.1 Eliminating Obstacles to Creativity

Creativity can be easily suppressed by the uncondusive learning environment. In other words, there are many ways teachers should be aware of that can hinder creativity in the students. The obstacles to creativity often refer to one main issue of being too restrictive of children's products of thinking. It is people's natural tendency to avoid making mistakes. "If variations in answers are often perceived as mistakes by teacher, children will focus on approaching the given task by methods which the teacher approves; rather than attempting it via different methods/ways" that may lead to creative outcomes (Kong in Tan 2007, p. 375).

Another obstacle can represent evaluation. There is evidence that "students whose creative efforts are evaluated express less creativity in their next efforts even if the evaluations are positive" (Starko 2010, pp. 248). Lokšová (2003, pp. 49-51) says that expecting evaluation belongs to the group of external motivating factors that are not conducive to creativity, in other words immediate evaluation can suppress creativity because it suggests further evaluation in the future. This finding brings to mind Roger's theory about evaluation and psychological safety (ch. 3.1.1.2). According to his theory, external evaluation forces learners to create defences and makes them less open to creative ideas. Roger suggests that evaluation makes individuals less motivated to find multiple ideas and possibilities. In other words, evaluation can inhibit creativity. (Starko 2010, pp. 244-246)

Despite such a fact the teacher cannot expect students to improve in their creative efforts without feedback. The matter is what kind of feedback is most helpful and conducive to creative ideas. Even when evaluative feedback is necessary, there is a difference between feedback that is basically informational and feedback that is controlling. Controlling feedback lets students know how the teacher assesses their progress. In controlling feedback, the teacher is the primary and usually the sole judge of students' success or failure. Students are only told "Good work!" or "You can do better than this," or even "I'm disappointed in you." Nevertheless, such feedback will not help students learn much, they just get a message saying "I'm a success," or "I'm not." (Starko 2010, pp. 249-250)

On the other hand, informational feedback considers learners as those in charge of organizing and evaluating their own learning. It provides useful information for their guidance. It addresses the questions "What did the student learn?" and "What can help the students learn more?" This kind of feedback gives students specific information about what made them successful or how they might succeed in the future. Judgements should not be made

about students as individuals but about the strengths and weaknesses of their work. Informational feedback is a part of formative assessment which gives students clear feedback about their performance while learning is in process, before the final evaluation. When students know the goals and what they need to do to meet those goals, they are more likely to learn. This type of feedback promotes both students' learning and their motivation for creativity. (ibid)

3.2.1.1 The Role of Assessment

Assessment is an essential part of the teaching and learning process since it allows the teacher to judge and improve the quality of teaching and learning. With respect to creativity, there are studies proving that certain types of assessment can represent barriers for creative learning. The problem arises when the teachers get students to focus on getting a better grade than on creative practices. Instead, teachers should show they welcome creative expression. Ferrari (2009, p. 26-28) lists a few techniques by which the teacher can assess students for creative learning. Teachers can foster creativity by giving unusual tasks or assignments, value uniqueness of responses, asking open-ended questions, making informal judgements. One of the best instruments for assessing and reinforcing creativity in students is gathering evidence of students' work by using portfolios.

The main priority of teachers should aim at helping students focus on learning and understanding rather than on grades. Motivating students by announcing they will be graded does not contribute to intrinsic motivation. Teachers should motivate students by involving them in tasks that stress the positive roles of self-assessment and peer-assessment. (ibid)

3.2.2 Creative Activities

Apart from eliminating the obstacles mentioned above, the teacher can also actively contribute to fostering students' creativity by implementing certain creativity facilitating techniques and activities. To design such techniques and activities, Ur (1991, p. 17) suggests that the teacher should take into account these aspects of classroom practice:

- the structure of the task on which the activities are based
- factors that contribute to student interest and involvement in the activity

3.2.2.1 The task

The function of the task is to involve the learner in the activity so that they can engage with the material to be practised. Ur puts the tasks into two categories. The first group encompasses tasks that are language-based, like “Give me some examples of yes/ no questions.” The second group involves tasks that are non-linguistics, producing the language as a by-product, like “Guess what I’m thinking of.” There are two important characteristics of language-practise tasks. They should have a clear objective and they should provide a need for active language use. (ibid)

The task can be language-based, which means that the objective is oriented primarily on language accuracy, on correctness. Such classroom practices refer to situations when there is a lot of teacher control and not so much space for student activity. This may lead to tasks that are rather boring and mechanical such as an exercise dealing with putting a group of sentences in the past tense. But “if the main objective ... is to get some non-linguistic result the task is usually much more interesting and has more learning value” Ur (1991, p. 17). This objective can be, for instance, to solve a problem, to create some kind of pleasing composition, to explore a situation, to get to know each other etc. The focus is more on fluency here and mistakes should be corrected only when they cause misunderstanding. In many exercises both objectives are present, the language-based one for correctness while the non-linguistic one to increase students’ motivation, which can help develop students’ creativity.

As for active language use, the objective should be presented in a way that students have to be active to meet it. The teacher should observe carefully how much the students are engaged with the language they are supposed to be practising. The teacher should also make sure students have enough space for maximum language use. Therefore activities that encourage students to communicate are crucial. Promoting active language use can contribute to move from teacher control to learner creativity. (Greenall 1988, pp. 38-40)

3.2.2.2 Interest

If the teacher sets clear objectives and involves students in the learning process in a way that they can practise the language effectively, it still might not be enough successfully fostering learning and creativity. In order for students to be intrinsically motivated, they need to be interested in the activity itself to pursue the task at full throttle and with

enthusiasm. Within the activity Ur (1991) identifies several features that play an essential role for the learner to take part in the activity. Some of these features are discussed below.

(a) Topic

The content of the activity plays a crucial role in increasing (or decreasing) students' interest. It may be helpful for the teacher to ask themselves how the learner may perceive the topic. Does the topic stimulate students' imagination and curiosity? Can students somehow relate the topic to their own experience? Would I, as a teacher, be interested in such a topic if I were in the learner's place? As concentrating on the same subject matter for a long time can be quite exhausting, one important piece of advice for the teacher is to vary the topics during the lesson so that students will not find the lesson boring.

(b) Visual focus

Concentration on a topic is always much easier if the learner can see some visual representation of it. Sight is a very powerful sense and when the teacher uses visual stimuli during language practice they can make students more willing to participate. Ur maintains that graphic material improves comprehension of a boring or short text and in general, visual aids can enliven the topic, making it understandable and easier to elicit information related to the subject matter.

(c) Open-endedness

In open-ended tasks students are allowed to give various responses and thus, they are likely to produce novel and original ideas which is an attribute of creativity. Learners' motivation to be active increases if they are supposed to come up with their own ideas. Although the ideas are less predictable, it makes the lesson more interesting. Since coming up with new ideas requires a good vocabulary base, the teacher should be prepared to help students with new words provided it is necessary.

(d) Information gaps

Using an information gap exercise is sometimes quite useful. The transmission of new ideas from one person to another in search of some information occurs in most real-life situations.

Therefore, it is beneficial to built this factor into a classroom language task. The aim is to make the activity meaningful and to add challenge and authenticity, both of which raises learners' interest. In most cases the basic idea is that one person has a piece of information that another person requires to complete the task. Students then interrogate each other in order to get the necessary information.

(e) Personalization

One of the shortcomings of many textbooks is that they do not relate the subject matter to students as individuals. Such non-personalized exercises neglect to relate to students' lives, they do not demand, for example, some kind of personal judgement or individual opinion. This lack of personal involvement is a pity for both the teacher and student as sharing individual background may serve as an invaluable source of interesting activities. Moreover, students' contributions may be unpredictable, original and valuable in a sense.

(f) Entertainment

Fun and pleasure are probably the strongest motivational factors and that is why language games can help sustain students' interest and work. But by entertainment we mean not only doing games or game-like activities but also creation of ideas that are in some ways pleasing or amusing. Most effective in ELT are those activities in which students themselves engage and supply entertainment by their own performance. This may take form for example of role-playing in which students escape from reality and can let their imagination flow.

(Ur 1991, pp. 19-24)

When an activity that the teacher sets complies with the above mentioned features, creative outcomes on the part of the learner can be observed. In the following lines basic methodological framework for getting and fostering creativity in the classroom will be outlined.

3.2.3 Methodological Framework

The classroom practices fostering creativity do not exist in vacuum but should be set in a certain methodological framework. In short, creative activities require communication, they often take a form of tasks and are based primarily on the learner. For this reason, the basic principles of three methodological approaches will be further discussed, namely communicative language teaching, task-based teaching, and learner-based teaching.

3.2.3.1 Principles of Communicative Language Teaching (CLT)

As various theorists claim, the communicative approach to foreign language teaching is not a tightly structured method of teaching but rather a broad amount of ideas from a range of sources (some linguistics, others more broadly educational), which have been positively accepted by ELT teachers.

The communicative approach advocates a high level of student activity and involvement in using the target language for communicative purposes. Second language learners can be better motivated if they are encouraged to focus on meaning rather than on matters of form. CLT stresses the importance of catering to the needs and interests of the individual learner. The teacher should aim to facilitate, not control, the language learning process and should use the target language as much as possible in the classroom. The classroom should provide opportunities for lifelike situations. Thus, communicative approach has brought an emphasis on the use of creative role plays, projects, surveys and other activities drawing on learners' interests even though they may have unpredictable outcomes. (ibid)

Littlewood (1991, pp. 85-91) in his handbook on CLT presents a basic methodological distinction between pre-communicative and communicative activities. A pre-communicative activity precedes a communicative activity. In the pre-communicative stage learners practice various language elements and skills separately to get the language accurate and appropriate for communicative purposes. The aim is to give learners control over linguistic forms. Such practice involves, for example, different types of drills or question-and-answer practice. Activities are also often based on information gap, which means the exchange between two students of different pieces of information has to take place. The teacher should centre his attention on the linguistic forms and thus give feedback focusing rather on accuracy. Learners

should produce acceptable language which will make them feel more confident to proceed to communicative stage.

“In communicative activities, the learner has to activate and integrate his pre-communicative knowledge and skills, in order to use them for the communication of meanings” (Littlewood 1991, p. 86). At this stage, the production of linguistic forms becomes subordinate to communication of meanings. In communicative activities the teacher should favour communicative over formal feedback. Thus, the teacher should focus only on mistakes which interfere with comprehension and if the students’ language is still understandable – it means it does not cause a communication breakdown – correction should be avoided or done marginally. There is space for activities such as role playing, simulations, discussions, problem solving or various improvisations. As the teacher’s control becomes less tight, the scope for learners’ creativity increases. Although Littlewood asserts that learners need opportunities to be creative with the language they have acquired, he also points out that some important consequences for the teacher may come along. (Littlewood 1991, pp. 50-55)

The more space for creativity the teacher allows the less sure he might be about what the students’ output is going to be. This unpredictability of students’ outcomes means that the teacher does not know exactly what language forms the students will need. It may result in students attempting to say things for which they have not been equipped. To avoid such situation students should be taught to learn how to compensate for forms they do not know yet, for instance, by the use of paraphrase. The teacher can also conduct a sort of review session after the main activity so that both the teacher and learners can find out what caused the major problems. Then the teacher may decide to include more controlled practice of language forms that the students needed but lacked. (ibid)

Another problem arises from the fact that the language produced by every pair or group will be different. A positive thing about it is that it shows learners are performing tasks at their own level of ability. On the other hand, it means that the teacher cannot provide students with clear feedback at the end of the activity about what language they should have used. Thus, some inappropriate language that learners produce will remain uncorrected. As Littlewood (ibid) admits it is the price for the more intensive and individualized practice that is possible when learners work in groups. Nevertheless, the mistakes that the teacher noted can be used as the input for the pre-communicative stage. Such practice is believed to be better motivated as it is based on the learners’ needs of a particular language forms that they lacked during their own attempts to communicate. (ibid)

Communicative activities are highly important in ELT since they represent a potential

for students' creativity to emerge. If the activity is not intrinsically communicative, students will not perceive English as being an instrument of communication; it will just be an instrument for doing meaningless exercises, which is definitely not the aim. (Driscoll 1988, p. 129)

3.2.3.2 Principles of Task-based Language Teaching (TBLT)

The traditional approach to language teaching is commonly referred to as PPP: presentation, practice and production. At the presentation stage, students often focus on a single point of grammar or function usually presented in a context. Students are supposed to develop understanding of a certain language form. Then, controlled practice follows where students should prove they can easily use the material that has been presented. At the production stage, opportunities are provided for the learner to use language freely, the learner is expected to produce the language more spontaneously, for example in communication task or role play activity. (Skehan 1996, pp.17-20)

The problem is that the final stage – free production – is often not achieved. It is also disputed how this stage can be called free if students are required only to produce language forms that have been presented in advance. In PPP there is a belief that learners will learn what is taught in the order in which it is taught. More specifically, the beliefs that focus on particular form leads to learning and automatization and that simply exposure to a foreign language is enough for effective acquisition. However, contemporary theories agree that what is taught is not necessarily what is learned. Thus, the underlying theory for PPP approach has been discredited since there are also hidden processes in the learner which the teacher cannot control but should take into account (see also ch. 3.1.1.1). (ibid)

TBLT suggests the use of tasks as a main component in the language classroom. It actually proposes a reversed procedure of PPP. The teacher should start with the task, let learners with whatever language they already have and allow them to look for ways of improving on their current language skills by solving a meaning-focused task. Shehadeh claims that tasks provide better contexts for activating learner acquisition process and enhancing a foreign language learning. The term language learning task can be understood as “... an activity

- that has a non-linguistic goal
- with a clear outcome
- that uses any or all four language skills in its accomplishment by conveying meaning in a way that reflects real-world language use ” (Shehadeh 2005, p. 18-19).

Willis (in Shehadeh 2005, p. 26-27) proposes a methodological framework that comprises three main parts: Pre-task, task phase and language focus. In the pre-task phase the teacher provides students with the necessary background, introduces the topic and the task to be performed. Task phase or task cycle involves performing a meaning-focused activity. Students should concentrate on fluency rather than accuracy, they should use language that comes readily to them. The point is to complete the task. Then planning phase follows, in which learners should prepare for the report phase. The idea is that when students are given some time for planning, they will now focus on form and try to produce more complex language. Knowing that they will have to present the outcomes to the class they will be also motivated to get the language right. In the report phase, learners are asked to present the result of their work to the whole class. In language focus phase, there is a time for analysis and practice. Students may ask about some language features they have noticed and the teacher conducts practice activities to foster students confidence. (ibid)

It can be seen that this framework offers opportunities for fluency, accuracy, complexity and creativity to foster. As Mitchell (1994, p. 36) points out task-based teaching and learning can help the learner develop a truly personal and creative language capacity.

3.2.3.3 Principles of Learner-based Teaching (LBT)

This approach results from the idea that the learning process is enhanced when it is based on knowledge and experience of the learners. Language activities are devised using information that the students bring to the class. Thus, learners become the main teaching resource. Learner-input is made central to the teaching and learning process in LBT as learner's learning potential is highly valued. Students bring a lot with them to the classroom (e.g. ideas, opinions...) and English language classes should aim at providing students with opportunities for expressing their own ideas and opinions.

The methodological procedure has two simple stages. At the first stage students prepare materials which are devised to practice a certain language skill or subskill. The teacher

provides them with support and advice in this phase. Students are expected to draw on their linguistic capacity. They actually prepare an educational material for their classmates. At the second stage, these materials are circulated in the classroom, the learners who were passed the materials are supposed to complete them. “In this way students obtain valuable language practice, not only while they are using the materials, but while they are preparing them as well” (Campbell and Kryszewska 1992, p. 5).

It is apparent that the focus in LBT is on the learner. The teacher may act as participant contributing ideas and taking part in the activities. Another desirable role is monitor checking what learners produced before passing it to other groups of students. The teacher can also motivate students by helping them express their ideas, offering vocabulary and grammar. When students carry out an activity, it is advisable that the teacher also try to spot learners’ gaps in their language production and introduce appropriate practice activities in future classes.

Although a methodological framework is given, it is up to the students which way the activity will go. Since they are participating in designing the activity they are responsible for the details of the activity. Therefore, when the same task is set to different groups the outcomes will be different, which brings an element of adventure. A student who worked on a certain activity before will make new discoveries when working in a different group. Another very beneficial feature of LBT activities is that for the reasons mentioned above they usually offer much more open-ended experience than any textbook material. This fact makes this approach worth implementing as it definitely has a potential to enliven the classroom atmosphere through raising students’ curiosity, imagination and creativity.

3.2.4. Creativity Facilitating Teaching and Learning Techniques

Various teaching and learning techniques that are supposed to enhance students’ creativity have been developed and tried out. Some of them are suitable for rather proficient learners, some of them can be applied at lower levels or at any levels in all subjects. In this section techniques that can be appropriate for English learners at a lower language level will be in the centre of our interest. Bearing in mind that creativity is a complex phenomenon, such techniques have to focus not only on thinking skills but also on motivation, attitudes and personal characteristics. Based on Cropley (1999, p. 641), some of the techniques are:

3.2.4.1 Discovery Learning

One of the best ways to promote active and creative learning is to build into the classroom puzzlement, suspense, and the human need to know how things can turn out to be. The teacher can do so by means of discovery-type lessons. Students engaged in discovery learning get a good opportunity to experience a sense of accomplishment and empowerment from handling the task, and they develop greater confidence in their own abilities as learners, which can stimulate them for further work. In other words they become intrinsically motivated. (Doyle 2008, p. 14; Harmin and Toth 2006, p. 180)

3.2.4.2 Play Learning

As has been mentioned, entertainment, fun and playfulness in learning activities can trigger creative ideas. Play learning in ELT should be free of constraints, students should not be afraid of making mistakes. In other words, risks can be taken without fear of bad consequences. Imagination and fantasy should be given a free rein. In order for the teachers to implement play learning in the teaching and learning process it is very rewarding to turn to role playing.

Littlewood explains the technique as follows. Students are supposed to imagine themselves in a certain situation that can emerge outside the classroom. Then they are asked to take a specific role in this situation. They may act as themselves or they are assigned another identity by the teacher. The extent to which learners identify with their roles depends on the learners rather than the teacher. Nevertheless, the teacher can influence the scope of control over the activity and thus allow students to express greater creative involvement. The teacher can take control over the meanings that are expressed but not over the language that is used to express them. In the more creative types of role play activities, the teacher takes control only over the situation and the learners' roles in it but not over the learners' interactions which they are supposed to create themselves. (Littlewood 1991, pp. 49-51)

3.2.4.3 Learning via Problem Solving

Cropley maintains that “A gap, difficulty, or open question is the starting point for the learning” (1999, p. 641). A problem solving task may seem as something quite difficult for students to accomplish but “activities which are conceptually difficult are always more interesting and generate more creativity than those which are merely linguistically difficult” (Greenall 1988, p. 42). Therefore introducing a problem solving element can raise learners’ task-motivation and the possibility of creative outcomes in the classroom.

The problem has to be defined, relevant information collected, and solutions suggested and evaluated. The suggestions can be developed in a play-like climate to facilitate the flow of creative ideas. Almost any problem solving situation can be used as a basis for discussion. It means that teachers can adjust the activities to the interests and needs of their students. For example, students are asked to imagine they are going to spend a week on a camping trip in the mountains. Each person can carry only 10 kg in weight. Groups must decide what to take and be prepared to defend their decisions if they are challenged by other groups. (Littlewood 1991, p. 36-38)

In problem solving, the experience of collaboration through group work plays a crucial role. While struggling to solve the problem, students try to overcome a mutual obstacle. This can help produce friendly relationships between learners and also the attitudes towards a foreign language may become more positive since the language may be perceived as a means of solving problems or difficulties. (Cohen in Watkins et al. 2007, p. 93)

All of these techniques are in accordance with the principles of the communicative language teaching and learner-based teaching. They are supposed to actively involve the learner in the teaching and learning process by stressing motivation, learner activity, learner autonomy and learner creativity. When setting a sort of challenging activity where students are asked to come up with something on their own – whether it is discovering something or problem solving – the task cycle and the principles of task-based language teaching should be followed.

4 HYPOTHESIS

Creativity and motivation coexist as two interdependent entities forming unity. Therefore, using teaching and learning strategies and techniques devised to promote students' intrinsic, task-on motivation can contribute to developing students' creative output. At the same time employing teaching and learning strategies and techniques designed to foster students' creativity can strengthen students' intrinsic motivation and can have a positive motivational effect on students' language production.

5 PROJECT DESIGN

In this chapter the professional teaching project that has been designed to verify the hypothesis will be introduced. Gathering data necessary for mapping the current state of situation of interest is an essential part and starting point of any research. The important data that were gained using carefully chosen research methods will be presented. Methodological principles that were followed to devise meaningful activities for fostering students creativity will also be reviewed. The design of the activities draws on the results of the data collection. In this part methods for evaluation success (or failure) of the whole project will be put forward. The data collected formed a basis for successful implementation of the teaching project.

5.1. Aims of the Project

Simply put, the hypothesis suggests that creative teaching can have a positive influence on students' motivation and motivated students will be more likely to give creative output. The aim of the practical part of the diploma thesis is to verify whether the hypothesis is valid, or not. To fulfil its aim three areas of research questions will be put forward. These crucial questions will set a direction for devising methods of collecting data and methods of evaluation of the whole project..

- Do teachers care about developing creativity of their students in ELT? If so, how do teachers nurture students' creativity in their teaching?
- Can creative classes positively influence students' motivation? In what ways?
- Is there any creativity development in students when they are taught using teaching techniques supporting creativity? Can the products of students' work in such classes be considered creative?

5.2 Preparatory Phase

5.2.1 Measuring Motivation and Creativity

Measuring motivation and creativity is not an easy task. The more definitions there are for both of the terms the more measures could be applied and the result will be rather confusing than beneficial. Moreover, measuring motivation and creativity in isolation from psychological and contextual variables is quite problematic. The fact that behaviour is always a result of ability and motivation makes it difficult to measure and assess motivation as an isolated criterion. To judge whether the students are motivated, or not, however, it is critical to set some criteria which can help us measure the extent to which the students demonstrated a certain traits that are usually associated with motivation. (Gagliardi and Kerr 2002, p. 4)

For the purposes of this diploma thesis we will focus only on a few measurable properties of motivation and creativity as they were proposed by Williams (in Cropley 2001, p. 122). He puts forward four dimensions measuring curiosity, imagination, risk taking and persistence. When students demonstrate these traits in a greater extent it is likely they are intrinsically motivated when working on a task. Therefore, these properties will be thoroughly observed and reflected. Getting at least a rough idea about the extent of students' motivation will allow us to compare the effectiveness of teaching strategies that were used.

In terms of measuring creativity, we will follow MacKinnon's conclusion that "analysis of creative products" is "the bedrock of all studies of creativity" (in Cropley and Cropley 2007, 217). Criteria used here for judging student's creative products are novelty (originality) and appropriateness (effectiveness). However, there are creativity researchers who claim that recognizing these properties of products may often prove difficult. The problem is that " ... creativity as a property of products is a highly subjective notion ... " Cropley (2001, p. 100). Whether a product is creative, or not would thus be on the observer's decision. To address this problem, Hennessey (in Cropley 2001, p. 100) emphasizes the method of consensual assessment. She concludes that "a product is creative when 'appropriate judges label it in this way' (ibid). The basic idea is that the raters simply apply their own subjective understanding of the qualities that a creative product should have. Many studies were carried out and it was proven that different people's ratings of the same products were similar despite the fact they were not trained to assess properties such as complexity or understandability. (ibid)

From a student's point of view judging criteria of creativity may differ from those the teacher sets. Plucker and Runco point out that when people participate in a creative activity

“their thoughts and actions are guided by personal definitions of creativity and beliefs about how to foster and evaluate creativity that may be very different from the theories developed by creativity experts” (1998, p. 37). That is why the students should know how they are expected to perform, in other words on the basis of which criteria their work will be rated, they should be familiar with the grading instruments.

Since creative products should basically meet the criteria of novelty and appropriateness these criteria will be applied to measure the extent of students’ creative language output and taken into account in reflections. To comply with Hennessey’s demand for consensual assessment, there will be two raters – my mentor and me.

5.2.2 The Role of the Observer

The role of my mentor as the observer will be crucial. My mentor’s comments based on her attentive observation will be a valuable source of information used for further analysis in reflections. She will be given an observation task form devised to obtain information about students’ motivation and value of their products in each lesson. To make her familiar with all that is required, discussion of informative nature with the teacher will be held.

5.2.3 Discussion with the Mentor

The purpose of the discussion with the teacher was to clarify some basic points about the project and more specifically her role in it. I explained to her my intentions and asked her to comment on my teaching performance and learners’ behaviour in terms of their creative outcome. As Starko (2010, p. 308) reminds us it is essential that the teacher have background knowledge about what creative behaviours might look like since otherwise it will be difficult for him or her to observe professionally. In this relaxed and informal conversation I provided my mentor with basic theoretical conclusions concerning supporting creativity in the classroom and their practical implications for ELT in general. The major issues were discussed (‘little c creativity is valid), the observation forms explained and further questions answered. Thus, she was ready to offer a valuable comments on my teaching performance.

5.3 Methods of Collecting Data

The research data were collected during my teaching practice at elementary school Komenského alej in Žatec.

5.3.1 Theoretical Conclusions

The theoretical section dealt with basic principles of creative teaching and learning and also stressed the role of motivation in this process. The research has maintained that intrinsic, task-on motivation is essential for creativity to emerge in ELT. The assumption of this diploma thesis suggests that when certain teaching conditions that support creativity are introduced and the respective strategies followed, intrinsic motivation can be enhanced.

Thus, the practical part aims at proving that what the theory says is also valid vice versa – creativity not only requires motivation, but also produces it.

From the theory (see 3.2.1; 3.2.2) we know that to support intrinsic motivation a few crucial principles should be kept in mind. The teaching condition should be set in a way that:

- students are interested in what they are doing; they can relate the task to their own experience, needs or goals; they do the task primarily because they want to do it not for the sake of the teacher
- students have a feeling they can master the task, it should be appropriate to their proficiency level; and should be set in a supportive classroom atmosphere

These principles certainly are not in contradiction with strategies devised to foster students' creativity in the classroom (see 3.2.1; 3.2.2; 3.2.3) . To support students' creative output, the teacher should make sure:

- the task is rather non-linguistic and students have an opportunity to choose from a few options when doing the task; and the task draws on students' interest
- environmental obstacles to creativity are eliminated and basic principles of CLT and TBLT are followed.

In general, promoting students' creativity requires:

- teachers who know what it is they are trying to promote and
- students who know what it is they are expected to do differently in order to be creative.

5.3.2 Questionnaire for the Teachers

A questionnaire was used to gather information about teachers' attitudes to fostering creativity in ELT (see app. p. i). The questionnaire was distributed to English language teachers at five elementary schools in Žatec. I distributed 35 questionnaires. The total number of questionnaires that I received filled out and thus had a chance to analyse was 20. The response rate was almost 60%. Although the responses are bound only to Žatec region, they provide an impressive sample of how the teachers there conceptualise creativity.

The findings show that more than 60% of teachers who took part in the survey were women with a Mgr. degree who have been teaching English for 10-20 years. There were also two men with a Mgr. degree whose length of teaching career was between 5-10 years. Two respondents were still students teaching part-time. Around 50% of teachers declared that they received training in innovative teaching methods compared to only 30% who admitted creativity was covered in their teacher training.

In the second part of the questionnaire the teachers had to indicate the extent of importance they assign to particular factors in their teaching. Based on the theory, some of the factors in the questionnaire work in support of and some against creativity. Factors that were reported to be fostered to a high degree were primarily open-mindedness and applying knowledge to real life. These factors are recognized as those enhancing creativity. At the same time, factors that are not so conducive to creativity according to research were also rated at a similarly high level. Among these factors belong discipline, accuracy and competition. The theory says that these factors may inhibit the development of creativity when they are overemphasized in ELT. Cropley (2001, p. 137) also refers to this discrepancy. He gives examples of several surveys carried out which show that many teachers claim they excessively support creativity but they also prefer characteristics that are not conducive to creativity such as punctuality, obedience etc. "There clearly exists a tension between teachers' desire to foster learner's creativity while at the same time striving for high attainment and effective class management" (Cachia et al. 2009, p. 24).

Surprisingly, the majority of teachers rated the factor ‘allowing space for imagination’ quite low. Another factor ‘allowing students to make mistakes’ received relatively low rating as well. Although allowing students to make mistakes can have a positive effect for fostering creativity, it may also have been interpreted that it is part of the teacher’s responsibility to teach the learner not to make mistakes.

The next part of the survey focused on how teachers view creativity. 70% of teachers who took the questionnaire are convinced that creativity can be applied to every school subject and 60% of the total amount think that everyone can be creative. Nevertheless, more than half of the respondents are indecisive about whether creativity can be taught and assessed, or not. As for the role of creativity in school and curriculum, 50% of teachers think that creativity is a fundamental skill to be developed and only 20% feel that the development of creativity plays an important role in the curriculum.

The last part of the survey asked teachers to write examples of their teaching strategies that foster students’ creativity. Out of 20 questionnaires I collected only 9 relevant teaching techniques that can enhance creativity in students. Although teachers rated the factor ‘allowing space for imagination’ relatively low, they use techniques and activities that actually require students to use fantasy. For example, learners are asked to finish various stories. They are sometimes given a task to solve a detective story that they are often supposed to solve in groups depending on the character of the task. They also sometimes play board games and other games in groups focusing on getting students to talk as much as possible without the risk of being corrected after every word.

An interesting link between the number of years in practice and the agreement for the statement ‘creativity is a fundamental skill to be developed at school’ occurred. The more years in practice the higher disagreement with this statement was observed. I guess the reason might be that experienced teachers have their own time-tried strategies and are not much willing to experiment or they may have lost the enthusiasm for experimenting. But this is a sheer assumption and certainly there are teachers who can, despite their age, make their classes attractive, interesting, motivating and creative.

To conclude, the findings of the questionnaire proved that there are still present certain myths about creativity in ELT so I have to be prepared students may not be used to teaching materials demanding imaginative ideas and may feel worried when given a certain amount of freedom to express themselves in the tasks. The survey also shows that teachers are in line with what we know from research concerning the idea that everyone can be creative

and that creativity can be applied to every school subject. This is a good starting point for any future educational policy that will have an ambition to ground creativity in the school environment. According to the survey, one important thing that has to be done is to provide teachers with guidance in terms of how to teach creativity and assess it.

5.3.3 Interview with the Mentor

The interview was conducted before the teaching project was carried out. I wanted to find out whether or not she attached importance to at least some basic principles of creative learning. These key elements of creative learning involve divergent thinking, experiential learning, motivation and enjoyment. I asked her the questions below.

- Do you develop students' imagination in ELT? If so, how?
- Do you use pair and/ or group work? How often and in what cases?
- How do you motivate your students to work?
- Do you think humour is important in ELT? Do your students enjoy your classes? If so, how do you know?

The mentor feels imagination is very important in schools but she is much more reserved when it comes to English language classes. She is convinced that imagination is better developed in classes where students speak their mother tongue. She added that for setting tasks where imagination is to be developed she uses for the most part the textbook they currently work with. She mentioned project tasks when students are asked to work out a task on a given topic, students are allowed to work in groups and the results of their work are usually used to decorate the classroom walls. The teacher either sets the project tasks as a month-long home assignment or students do the projects at school during so called project days when the whole class performs the tasks throughout the day.

She concludes that although supporting students' imagination is important, it should not be the main aim of the lesson, for it takes a lot of time and its success is not easily assessed. When the task appears to take more time since it requires imaginative thinking she

sometimes assigns it as homework. She thinks that at the lower secondary level practising grammar structures and functions is more important than developing imagination and creativity.

As for the pair or group work she said she uses mainly pair work as it is much easier to supervise. The more students in a group the more problems with concentration are likely to occur and therefore there may appear problems with discipline. However, she uses group work when the task is difficult and more ideas are necessary to complete it.

In terms of the way my mentor motivates students she said she is quite successful motivating students with grades. Interesting exercises keep her students motivated as well but when they know their effort will be judged by grades their work engagement increases. She takes advantage of these findings and every time she wants to keep her students' attention she announces the task will be assessed by grades. She claims students are also better motivated when they are not bored, which leads her to vary exercises in the classroom.

Regarding humour and English classes, she thinks learning a language is hard work and funny activities can ease the atmosphere and bring joy in the classroom.. Nevertheless, she admits she does not use funny activities very often. She cannot tell objectively whether her classes are enjoyable or not, she did not ask students explicitly and she did not carry out any questionnaire survey, either. But from occasional smiles or laughter she thinks students may find her classes funny and interesting. To ease the atmosphere she sporadically uses songs, tongue-twisters, rhymes and with older students even jokes.

From the given answers it is more or less obvious that my mentor creates a classroom environment where creativity can find it not so easy to settle in. It is a significant finding that she tries to incorporate humour and enjoyment in her teaching. Although tasks requiring imagination are not unwelcome, she prefers focusing attention to what we call linguistic competence. Tasks demanding imaginative thinking are considered rather difficult and thus not worth getting students to do at this language level. One exception forms exercises based on the textbook. There the tasks are suitable for students' language level and the teacher does not have much work with pre-teaching unknown words and phrases.

Group work is implemented only when a difficult task is set, which is the case with tasks requiring imagination. But at the same time it is said that group work is not favoured since it often leads to lack of focus. It follows that group work as well as tasks devised to enhance students' imagination will not be so frequent in her teaching. From her preference of motivating students by grades it may appear to be difficult for me to motivate her students

intrinsically. Their students are not used to working out challenging tasks other than from the textbook. I will have to look very carefully for activities that encourage task-on and thus intrinsic motivation and at the same time comply with the principles of creative activities.

5.3.4 Course Book Analysis

Since the textbooks my mentor uses in her English classes form a centrepiece of her teaching, short analysis of the textbooks will be done. Two textbooks used in the classes where I had a chance to teach during my practice will be reviewed.

- Hutchinson, T. *Project 3*. 3rd ed. Oxford: Oxford University Press, 2008.
- Whitney, N. *Dream Team 3*. Oxford: Oxford University Press, 2001.

The course book used in the 7th grade is called Project 3 written by Tom Hutchinson, which is found in most elementary schools, as I observed during my continuous teaching practice. The third edition of a popular textbook series attracts reader's attention at first sight. Colourful real-life photos accompanied by comic-like drawings and pictures. Since this book was published in 2008 it also offers relatively up-to-date articles appropriate to students' age and their wide-ranging interests. A variety of interesting and up-to-date exercises available in this course book may contribute to students' task-on motivation and decrease their chance of getting bored. A cartoon character, which is not missing in any unit of the textbook, takes the pupils as a guide on a tour of exciting English language learning. The purpose is to personalize the material a little bit, which makes it a pleasure for the reader to open it again.

The structure of this textbook draws on a topic-based syllabus. There are six units with revision pages and each unit is further divided into four sections dealing with grammar, vocabulary and pronunciation, communicative skills and culture. As for the grammar, it is presented inductively, which complies with the principles of discovery learning. The opportunities for practising receptive and productive skills are more or less balanced. Subskills such as pronunciation are practised through funny exercises in places, which may raise students' motivation. Songs practising grammar, listening and reading comprehension are present in each unit as well. This course book not only strives for developing students'

linguistic competence stressing the role of grammar but also provides for meaningful contexts in which the grammar and communicative skills can be practised.

The most visible effort to offer tasks that enhance students' creativity is at the end of each unit. In the culture section there are project tasks that are thematically related to the subject matter that was presented and practised in the respective unit. For example, when the topic of the unit is sightseeing in London and the major part of practise concerns asking for and receiving directions then the project task is to make a guide to an important city in the country. Students are further advised to find or draw a map of the city, give some basic information about the city and its history, invite the readers for interesting events. This is certainly a task that meets most of the criteria to be called creative and task-on motivating.

Norman Whitney is the author of the course book *Dream Team*, which was used in the 9th grade. The first impression of this textbook is quite ambiguous. Too many colours make the textbook rather distracting. What is advertised as an amusing and lively presentation on the back of the textbook seems rather too confusing for my liking. The layout of the exercises is also not so well-arranged. There are photos used in combination with drawings as well as in Project 3 but here it looks chaotic. In comparison with the Hutchinson's Project 3, *Dream Team* was published in 2001 and thus does not offer such up-to-date topics, either.

The combination of topic-based and situational syllabuses forms a spine of this course book. It consists of six units and after every other there is a revision page. Each unit provides an opportunity to practise controlled communication, pronunciation, grammar, vocabulary and offers some information about cultural background and realia of English-speaking countries. From my point of view, the textbook focuses primarily on promoting linguistic competence of students with a predominating emphasis on language subskills. I find quite beneficial the section called Study skills which was designed to advise students on how to make their learning of English language more effective, for example how to use a dictionary, improve their reading skills, organize and do their homework. These things, among others, can contribute to students' autonomous learning.

The topics are introduced at the beginning of each unit by a conversation between a few young people. The subject matter of each unit depends primarily on the topic of their conversation. For example, when they talk over the phone, the unit will be dealing with practising the skill of speaking over the phone and when they are talking about eating in a restaurant, the main topic of the unit will be to provide students with suitable practice to foster the ability necessary for eating in a restaurant. Receptive and productive skills are usually

devoted one page at the end of each unit in a section called 'Skills work'. There is often one exercise to which tasks practising reading, listening, writing and speaking are associated. In my opinion, cumulating tasks practising such important language skills on one page and moreover at the end of the unit can result in the situation that these skills will be considered by students as something redundant or unimportant. Putting these tasks on one page also creates an impression that these skills are easy and quick to manage, which is definitely not the truth.

As for providing opportunities for developing students creativity, Dream Team 3 is not as creativity-friendly as Project 3. Although there are also project tasks, they are not as integrated in each unit as in Project 3. They are placed at the end of the book and their relation to the particular units is not so obvious. However, one of the positive aspects of Dream Team 3 as well as Project 3 is that both course books capitalize the potential of songs and projects, which – when appropriately used – may raise students motivation and help students promote their creativity.

5.3.5 Observation

The findings of students' behaviour and their reactions to the teachers' way of managing the class can help me design effective activities and implement them successfully in the classes. The observation was carried out in the 7th and 9th grades.

In the 7th grade the teacher worked with the textbook throughout the lesson. The goal of the lesson was to practise the use of 'will' for expressing future. The class went smoothly, my mentor is a class-teacher of these students and it was obvious she knows how to treat them. A few students sitting at the back raised their voices several times and were a bit noisy and disruptive but they stopped when threatened to be moved to sit at the front. As for work organisation, when students were supposed to practise the grammar dealing with the use of 'will' for future they worked on the exercises individually. When giving answers to a reading comprehension question exercise they were allowed to work in pairs. Up to then, the atmosphere was rather strict, it was observed that grammar is considered as something really important and students are required a full concentration. Students were also in one case motivated by grades to do their best on a grammar activity.

The last third of the lesson was a lot more fun than the preceding lesson stages. There was a questionnaire in the textbook called 'Your future' and the students were supposed to

give answers about their future life, partner, job. They were asked to make some predictions about their future. The answers students were giving were quite funny. Then they were supposed to discuss in pairs whether a certain situation will happen in their lifetime, or not and why they think so. The teacher let students express their opinions and after monitoring she put some vocabulary on the blackboard for students to write down in their vocabulary books. She was quite tolerant of not so common ideas and thus students were not afraid to express themselves and be more or less imaginative. It was very pleasant to see that sometimes she shared her opinions and ideas with students, which encouraged even shy students to take part in the activity and contributed to a positive learning atmosphere as well. In case students were not willing to give their ideas, the teacher was prepared to model the expected behaviour and valued every language effort students made.

Compared to the atmosphere in the 7th grade, students in the 9th grade seemed much less cooperative and communicative even though the topic of the lesson demanded a direct contrast. The topic was 'Towns and buildings' and the class involved the revision of giving instructions and asking for directions. For the most part of the lesson students were supposed to follow the course book but then the teacher varied the task to eliminate evident boredom. She adjusted one of the activities in the textbook to suit the communicative purposes of the lesson and to raise the falling motivation of the students. The students were asked to draw a simple map of a centre of a small town and include a certain buildings in it. Then they should mark two places one as a starting point and the second as a final destination. Then the students were asked to swap the maps in pairs and describe the way from one place to another as if they were explaining it to a stranger. Then they wrote it down. This activity really got students to work as they started participating in the task and were quite eager to draw their own map, which was further used for an unusual communication gap exercise.

From what I had an opportunity to observe it is apparent that the teacher can make interesting classes supporting students' imagination and motivation. Although she primarily works with the textbook, she can refine some of the exercises to suit her students' current needs. She also varies tasks to avoid monotony in her classes that can result in demotivated students. As for the language students generated in these classes, it was for the most part predictable and expected since it was a product of controlled exercises. But each class also provided an opportunity for students to express to a certain extent their thoughts or ideas, which helped them identify with the learning task. (Either it was their opinions on their future or drawing of the map of the city.) To sum up, some elements of creative classroom practices were present and the students' reactions to such teaching were quite accepting.

5.4 Principles for Activity Design

The research methods of data collection brought findings that have to be taken into account when devising activities for the teaching project. From the interview with the teacher and observation it came out that although she prefers textbooks to other materials she is able to adjust relatively mechanical exercises to make them interesting and motivating. The textbook provides an opportunity for students to be imaginative in places but some adjustments are necessary in order to raise students' motivation. Students are used to expressing their opinions and the teacher values every effort to produce the target language even if she does so by extrinsic motivational factors. She also rates humour high in her classes. These are important findings since my mentor's approach makes it easier for me to come up with activities that give a room for students' creativity and support task-on motivation.

Based on the principles of creative teaching and learning (see ch. 2.2.3 and 3.2), the activities of this teaching project will aim to:

- support students' creativity
- be motivating (interesting, varied)
- fit the lesson aim
- develop students' autonomy
- reflect learners' preferences and their language level
- be meaningful and enjoyable

To comply with the theory, these types of activities include elements of creativity-fostering activities that are assumed to raise students' motivation. There will be altogether four activities devised to verify the hypothesis. In the 7th grade, role play activity as well as an activity drawing on learner-based teaching were carried out. In the 9th grade, activities focused on open-endedness and based on a problem solving element requiring imaginative thinking were implemented. Since the ninth-graders are of a higher language proficiency the tasks they were supposed to do were freer and more complex than the tasks in lower level classes such as in the 7th grade. But the focus in both classes remains centred on providing opportunities for students' creative language production.

It should be noted that one activity devised for the teaching project will take almost 45 minutes or a little bit less if there is a need to pre-teach some language through a different

activity. The reason is that activities that are designed to develop students' creativity should be given a due importance. As Starko puts it, teaching for creativity should not be simply "an add-on of cute activities" (Starko 2010, p. 17). Moreover, for example the task-based teaching with its particular stages almost always requires more than a 45 minute class. It also ought to be clear that principles of CLT and TBTL will be employed throughout the project.

5.5 Overview of Project Evaluation Methods

The success of the professional teaching project will be judged on the basis of the following project evaluation methods. The most important source of information will be the thorough reflections after each lesson. The reflections will encompass students' opinions on the course of the lesson and the mentor's comments on my performance. Students will be given Student's lesson reflection sheets (see app. p. vi) to answer a few questions about the activity they have just worked on. The questions in the students' reflection sheets are in the Czech language so that the students can express themselves spontaneously without having to look up complicated words in the dictionary, which is not the aim of their reflections. My mentor will be asked to fill out a Mentor's observation task form (see app. p. vii) after each lesson to provide me with information principally concerning students' motivation and their language outcomes.

In each reflection the relation between possible students' creativity production, its causes and students' motivation will be examined with respect to uniqueness of each lesson. To measure the motivation in creativity and the extent to which students' products are creative, the respective form will be used (see app. p. v). Motivation will be judged on the basis of four criteria or motivational dimensions. The aim is to observe whether and to which extent these motivational dimensions (curiosity, imagination, risk taking, persistence) are present in students when working on the task. Individual criteria will be rated and relevant conclusions will be drawn. Creative products will be rated on the basis of appropriateness and originality/novelty in a consensual assessment.

The whole course of the teaching project and its results will be summarized in the final evaluation chapter. Conclusions will be postulated with the aim to reflect research questions set at the beginning of the practical section. Findings of the particular lessons will be analysed in light of the theory, presented and compared with the hypothesis to see whether the hypothesis is valid, or not.

6 PROJECT IMPLEMENTATION

6.1 Teaching Conditions

The project itself was carried out at the school Komenského alej, Žatec in classes of a lower secondary level. Students learned English for 5 and 7 years. The school was attended by 645 pupils of which 288 belonged to the lower secondary level. Within the curriculum the school follows its School education programme. The school offers extended education in natural sciences and mathematics. Students can choose one of three foreign languages – English, Russian and German. At the lower secondary level the students have usually three classes of a foreign language they chose per week. As for the material condition for foreign language teaching this school is equipped with modern teaching aids such as interactive boards, PC rooms, OHPs and other audiovisual technology used for an efficient foreign language learning.

6.1.1 Class profiles

6.1.1.1 7th grade

7 boys and 8 girls attend English classes in this particular grade. Although teachers have usually difficulty keeping discipline in classes of this student age, these pupils were with minor exceptions calm and hardworking. This class was the case when students are motivated by the foreign language itself. When the teacher was explaining a grammatical rule, there were a few students who asked several relevant questions about the grammar structure, more specifically in what other cases could the rule be used. Students' interest in grammatical rules was a surprise for me to observe at this age level. Then there was an exercise where the students were supposed to describe what their partner was wearing. They became eager to give a precise description asking for a lot of words which English translation they lacked. In terms of creativity, these two educational situations showed that some students in this class expressed traits usually associated with creative persons. They were curious about the topic,

willing to take risks, which means they were not afraid to make mistakes when speaking. Last but not least, quite strong fascination for the topic was observed as well.

My mentor was a class-teacher of these students and she said they achieved good study results not only in the English language. This class with its relative discipline and curiosity about the subject matter on the one hand and courage to take risks which is typical of their age on the other hand could prove to be a good combination for a creativity project.

6.1.1.2 9th grade

An English class is attended by 7 boys and 7 girls in this grade. A few students seemed to me quite disruptive during almost the whole class even though the teacher tried to calm them down. At first sight, this class was not so cooperative, when the students worked in groups they shared their ideas with the rest of the group very little. Some of the students appeared to be shy when asked to give answers. They were not willing to participate much in the lesson but when they gave their ideas it must be said these students were quite thoughtful. It may be because they were not confident with their language therefore they did not want to engage in the activities much. I knew this particular class better than the preceding one since I had an opportunity to teach them another subject within my teaching practice. They could make good results but compared to the 7th grade, it was a hard task for the teacher to attract their attention, to motivate them for work. It will be a challenge for me to implement creative activities but the assumption is that these can raise students motivation and thus make students work on the task.

6.2 Activity Plans and Reflections

6.2.1 Activity No. 1: Drawing Prepositions – An Obstacle Race

(adapted from Campbell and Kryszewska, 1992)

Grade	7
Age of students	13-14
Number of students	14

Goals	<ul style="list-style-type: none">- revising spatial prepositions- practising giving instructions- allowing space for students' creative participation in the task
Objectives	<ul style="list-style-type: none">- students will be able to use basic prepositions of place and direction- students will be able to describe a route using appropriate verbs with correct prepositions- students will be able to influence the nature of the task by projecting their ideas in the task
Rationale	This activity focuses on fostering students knowledge and correct use of prepositions. Creativity will be given a free rein at the very beginning of the task.
Lesson fit	Revision lesson of the unit. This activity comes after a short exercise devised to foster the knowledge of preposition that were practised in the previous lesson so that the course of this activity will not be distracted so much by constant students' questions about the meaning of particular prepositions. In the first part of the lesson students will be distributed handouts with the most common prepositions and their meaning denoted by a simple picture to make the task easier for them.
Anticipated problems	When eliciting students' suggestions about what objects should be involved in the obstacle race, the teacher should bear in mind that to meet the criteria of creativity, students' suggestions should not only be in a way novel for them but also appropriate, which means that in

	case some really ‘crazy’ suggestions occur they might be refused for its inappropriateness without the risk of inhibiting creativity. Also discipline during group work may cause slight problems. Therefore, all students should be involved and motivated to work to avoid discipline problems.
Thesis focus	Learner-based teaching, which draws on learner-centeredness, is supposed to raise students’ motivation. The assumption suggests that when students are involved in the process of creating a task, they subsequently feel much more willing to work on its successful completion.
Materials	One empty sheet of A4 paper folded in half per group.
Time	35 minutes

PROCEDURE

Stage 1: A brief lead-in and explanation of the task that students are going to complete.

Aim: A clear introduction of the task makes students feel comfortable since only then they know exactly what is expected of them.

Time: 2 minutes

The teacher says:

We are going to prepare an obstacle race today! (The teacher writes Obstacle Race on the blackboard and draws a square below that, which will function as a map of the course.)

What is an obstacle race? Any ideas? (The teacher asks any volunteer and when the meaning is clear to everybody he continues asking other questions.)

Well, this is the map of our obstacle race. (The teacher points at the square on the blackboard.)

Stage 2: Putting students into groups and eliciting their suggestions. Revising prepositions of place.

Aim: Group work will get students to communicate the ideas among the members of the group. Thus, the generation of ideas and students’ imagination will be encouraged.

Time: 10 minutes

The teacher says:

Now please make four groups of three people. (In order for students to get the meaning quickly, the teacher accompanies the verbal instruction by finger gestures expressing the numbers.) *Join the desks together.* Then the teacher sets four group leaders who pick one by one other people to form their groups till there are no students left.)

Now we will draw a map of the obstacle race.

When students are divided into teams, the teacher gives out an empty sheet of paper per group. *Each group will get a sheet of paper. The paper is folded in half. Look.* (The teacher points at the paper.) *You can draw only on the top half, understand?* (The teacher points at the top part of the paper to make it clear.)

What kind of obstacles can we have in an obstacle race? The teacher gives one example – a pond. *For example, let's put a pond in the top right corner.* (The teacher asks a few students to give some answers. Students name some obstacles – tree, hole, river ...)

(The teacher writes a model sentence on the blackboard: Let's put a pond in the top right corner. Then he draws the pond in the top right corner of the square.)

Let's put the obstacles in the map!

Now, draw what we have on the blackboard in your maps.

Then the teacher asks members from all the groups to place some obstacles in the map. Students have to follow the model sentence 'Let's put (something) (somewhere)' when instructing the teacher what to place and where in the map.

They also have as a prompt a handout with prepositions used in a short revision exercise before this activity. They will be advised to use it when they are not sure about expressing some of prepositions.

Well, what can we have here? Please, use this model sentence. You can use this handout, there are pictures of prepositions. (The teacher points at the map and model sentence Let's put a pond in the top right corner. Then he reminds students of the handouts and also raises them over his head.)

When the teacher places an object in the map, the students are asked to copy down the map in

their sheets of paper.) *What else can we have here?* (The teacher points at the blackboard, students give their ideas. The teacher asks the student to copy the object in their maps.) *Please, copy the object in your maps. At the top half of the paper.* When the map is more or less filled with various obstacles, the teacher asks students to stop. *All right, thank you for your interesting ideas! Make sure you have got everything that is here* (the teacher points at the blackboard) *also on your paper.*

Stage 3: Eliciting prepositions of direction, revising which prepositions follow certain verbs.

Aim: Fostering the knowledge of prepositions of direction that usually follow a certain verbs will be necessary for students to know to complete the task.

Time: 3 minutes

The teacher says:

Now imagine you have to run this race. Let's say you are here. (The teacher points at a certain point on the map, e.g. in front of the pond) *What can you do to get here?* (The teacher points on the other bank of the pond. Students give their ideas.) *What else can you do in the obstacle race?* (Students give their ideas.)

The teacher summarizes what the students have said and writes some more verbs. He puts on the blackboard:

Jump over/ into, run to/ around along, climb up/ down, swim across, zigzag through, crawl along.

Stage 4: The teams are supposed to decide on a route around the obstacle race. They draw the route on the paper. Then they pass the maps to the next group for further work.

Aim: The need to find agreement gets students to communicate spontaneously.

Time: 5 minutes

The teacher says:

Suppose that this is the route. (The teacher draws a route on the blackboard with a starting point and finish.) *What do you have to do to reach the finish?* (The teacher asks a few students to describe the route on the blackboard.)

In your groups, decide on a route. Each group leader will take a coloured pencil and mark a route around the course. Decide on a tricky route. This will be the route for another groups. After you have finished, you will

pass your maps to the next groups, in a clockwise direction. You have got two or three minutes. (The teacher says these instructions slowly repeating some parts if necessary to make sure all the students understand what they are supposed to do. The teacher also uses gestures to facilitate the comprehension of the instructions. During the group work the teacher monitors students' work giving advice and support.)

Which groups have finished? Raise your hands. Move on, please. OK, finish it off now. (Students decide on the route of the course and when they have finished the teacher gets them to circulate the route maps clockwise to the next group.)

Now please pass the maps to the next group like this. (The teacher gestures the clockwise direction.)

Stage 5: Groups now have maps of their colleagues. Students will be asked to describe the route they have just received but they should include one prepositional mistake in the description.

Aim: Working with the material that was created by their classmates can motivate students to work on since the route they were passed will probably not be the same as theirs and thus students' curiosity can be stimulated.

Time: 10 minutes

The teacher says:

Now look at the maps of your classmates. At the bottom of the paper please write a description of the route. (The teacher points at the bottom part of the paper to make it clear for students.)

But! Make one mistake in the description! (The teacher emphasizes this instruction by raising his voice.) *Like this for example – you see the map shows a route 'around the pond' but you will make a mistake and write for example 'through the pond'. Then the next group will have to find the mistake.* (The teacher demonstrates how to make the prepositional mistakes using the map on the blackboard.)

You have got 5 minutes to write the description starting now. (Students write the description. During the group work the teacher will monitor students' work offering advice and support.) *Have you finished? Hurry up. OK, finish it off now.*

Stage 6: Students will circulate the route maps and their accompanying descriptions to the next groups, still moving in a clockwise direction. Groups that have been passed the maps with a wrong description will be supposed to find and correct the mistakes.

Aim: Finding mistakes that were intentionally made by classmates can raise students motivation. Students confronted with material done by peers and not directly prepared and handed out by the teacher may increase their interest.

Time: 5 minutes

The teacher says:

Now please pass the maps with descriptions to the next group again. (Students circulate the maps to the next groups, the teacher gestures the clockwise direction again.)

Each group now has a route map and a description which contains one mistake. At a given signal read the whole description, compare it with the map and find the mistake. Mark the mistake with a coloured pencil and correct it. (The teacher repeats these instructions several times if necessary to make sure all the students understand what they are expected to do.)

So you can start NOW! (While students are completing the task, the teacher goes around the class, monitors the groups providing support.)

When you have finished, raise your hand. (When some group has finished, the teacher comes to check whether they really found the mistake, or not. The teacher checks the groups that have finished asking members of the group where the mistake is and why.)

So, where is the mistake? What should be there instead? (Students respond. When the answer is correct, the teacher praise the group saying 'well done' or 'great' and if there are some problems or the mistakes was not found by the group, he says either 'not really' or 'try harder I will be back in a little while'. In the end the teacher helps students find and correct the mistakes if any group still has difficulty working it out.)

Well, it seems all the groups have finally found the mistakes! Thank you for you attention and see you next time!

REFLECTION

To begin with, this class turned out to be real fun for both me and my students. At the stage where students were supposed to suggest obstacles they will put in the obstacle race, almost everyone had an idea. Although some of the ideas could be considered to say the least as not standard to be part of an obstacle course (like a chair or crocodile), I kept the basic principle, which says ‘separate idea generation from evaluation’. (VanGundy 2007, p. 9) When they were allowed to put whatever they liked (except for vulgar and morbid expressions), they could more easily internalize and personalize the task. There were suggestions like – put a dead rabbit on the chair, which were refused for being morbid. Students did not have much problems with expressing their ideas since they had a model sentence written on the blackboard. They also welcomed the opportunity to draw the maps, it lightened the atmosphere as students used their coloured pencils and markers.

At the stage when students were supposed to revise verbs + prepositions needed to complete the task, they were quite confused sometimes as they could not find the right prepositions. I directed them to the previous handout, that should help them find the respective prepositions which goes with a particular verb. Those who were still at loss had to be given a Czech equivalent and its English translation to be sure they understand. The important finding is that even though students did not know the right prepositions they at least attempted to provide an answer, which demonstrates their interest and motivation.

In the circulation phases, students were eager to work on the maps that their classmates devised. They were discussing it in groups saying – You made it hard or this is easy. When they were not sure about the marked route they were allowed to ask the group which did it or me for advise. This certainly developed students’ interaction and cooperation. In their reflections students appreciated the opportunity to work in groups as well. They wrote they enjoyed it very much. When they were to pass the maps to another group making one mistake in the description, they did not understand the meaning of it. Therefore I tried to explain it several times and slowly and I also had to use a little bit of Czech. When they got the meaning of what they were supposed to do, they started preparing ‘a tricky mistake’ for their classmates, it was clear from their discussion and concentration. All the students found the mistakes in the end and one of the students’ obstacle maps is pictured in the appendix section on page viii. The mistake is marked with a green pencil.

The aims of the lesson were fulfilled. Students were able to use basic prepositions of

place and direction at the beginning stages of the activity and they did not have problems to describe a route. Although the Czech language had to be used in places, it was inevitable since these activities are relatively new to students and they may have difficulty understanding what they are expected to do. Moreover, the aim is to get students to work, the importance is on the task and its successful completion. Giving instruction in the target language at any cost is not always desirable when the task is not simple to introduce.

Although everything seemed to go smoothly, I noticed that some students in several groups were not willing to engage in this type of activity much. They looked rather bored and did not pay attention to what I said. The core of learner-based teaching is that students prepare materials for themselves or their classmates and learning is based on that materials rather than directly on the teacher. The reason of unwillingness of some students might be that some are not interested in one another or do not see the benefit of working with other students. To eliminate this feature, classroom cohesion should be regularly supported by implementing activities that require cooperation, collaboration and interaction between students.

CONCLUSION

The problem with some students who were not willing to cooperate describes the theory as well. Such a behaviour can be assigned to what Campbell and Kryszewska call learner resistance. They identify also these possible causes:

- Some learners do not see the benefit of working with other students, they are not interested in one another.
- Some students are rather self-conscious, they feel they cannot contribute to the lesson in knowledge of the target language.
- Some think they are only learning when they listen or talk to the teacher not their classmates.

It is important to note that there may be students who will never accept this approach. The teacher should be sensitive about their opinions. However, gradual introduction of such activities can make students embrace the value these activities have. (Campbell and Kryszewska, 1992, p. 10)

A positive finding was that the students worked hard on the task even though they were not promised to get any marks for participating in it. This is evidence that they were primarily motivated by the task itself than extrinsically, in other words intrinsic, task-on motivation was fostered. To be more specific, students' imagination, risk taking and persistence were rated quite high in the Motivation in creativity form.

As for the creativity of the students' products, from consensual assessment it is clear that students' output met the criteria of creative work ('little c' creativity). Their products were rated as appropriate and novel for them. My mentor added that the students had an opportunity to revise language forms (prepositions) in an enjoyable way, which contributed to their enthusiasm and motivation.

The assumption set in the thesis focus was verified in this individual case. Learner-based teaching can serve as an instrument for increasing students' participation in the task, have a positive influence on students' motivation and can bring creative outcomes.

6.2.2 Activity No. 2: Fast Food Restaurant

(adapted from Anderson, 2006)

Grade	7
Age of students	13-14
Number of students	14

Goal	- getting students to practise conversation in a Fast Food restaurant
Objectives	<ul style="list-style-type: none">- students will be able to communicate appropriately for the purpose of taking meals in a Fast Food restaurant (they will know how to place an order or complain about the meal)- students will learn some new vocabulary concerning food (fries, doughnut, milkshake ...)- students will get familiar with contracted question forms (Eat in or take away?)
Rationale	The purpose of this activity is to get students to practice language forms and functions in a real-life context. Authentic situations (like getting meals in fast food restaurants) should keep students concentrated.
Lesson fit	In the previous class the language necessary for ordering meals in restaurants was practised. This class aims at providing an opportunity to practice the language under motivating, play-like conditions.
Anticipated problems	Avoiding the use of the mother tongue will be a challenge with regard to the proficiency level of the six-graders and the fact that this kind of activity will be completely new to them. Handouts with instructions should make the work easier.
Thesis focus	Role play activities can be successfully used as a stimulus for communication. When students are supposed to act out they roles they are also made to use their language spontaneously and thus, creative outcome can appear. The role play is also thought to encourage students' imagination. Communicative language teaching

	principles will be followed.
Materials	Handouts with a fast food menu (one per pair) and the role play cards A and B (one set per pair). See app. pp. ix-x.
Time	40 minutes

PROCEDURE

Stage 1: A brief lead-in, asking questions about fast food restaurants.

Aim: To introduce the topic, elicit students' ideas and possibly raise their motivation.

Time: 5 minutes

The teacher says:

Today we are going to talk about fast food restaurants. (The teacher puts these words on the blackboard – Fast food restaurant.) *What is a fast food restaurant?* (Students think about the question. After a little while the teacher asks somebody to give an answer.)

Another questions follow: *Do you know any fast food restaurant?*

Who was in a fast food restaurant? Raise your hand.

Do you like fast food? What you can get there?

(After each question the teacher asks somebody to reply. Students give some answers – McDonald/ Cola, tea, hamburgers, salads ...) 'The teacher puts students' replies on the blackboard.)

OK, thank you.

Stage 2: Pre-communicative phase. Working with the Burger Master menu, pre-teaching some vocabulary.

Aim: Students get familiar with the menu that they are supposed to use for the role play in the following stages of the lesson. Using authentic material should keep students interested in the work itself.

Time: 10 minutes

The teacher says:

Now I am going to give out the Burger Master menu. Each pair will get one menu. (The teacher distributes the handouts.)

Look at the menu. What do we have here? Please, read the main titles. (The teacher asks somebody to read the headings. Students read along – Burgers, Chicken Sticks, Onion Rings, Fries, Meals, Special Offers, Drinks, Desserts.)

What are onion rings/ fries? Who knows? (The teacher asks the questions one by one and students respond.)

When students are in doubts about the meaning, the teacher uses the following explanation for the words that may be most problematic. He also accompanies the meaning with a gesture or a simple drawing if it is possible.

Onion rings – onion is a kind of vegetable. When you cut it you often start crying. Ring is this. (The teacher draws a circle on the blackboard.)

Fries – fries are made of potatoes. They are long thin pieces of potatoes that are fried and eaten.

You see onion rings are either regular or large. Large means that you have got a lot of them. Regular are smaller in amount. (The teacher gestures the amount.)

Then the teacher asks a few questions concerning the menu.

Now tell me. How much is a Fish burger? Anyone, tell me! (Students try to give an answer. The teacher explains how they should read the prices.)

How do we read this? £ 4.10 (The teacher puts the price on the blackboard. Students try to read it.) *What do you pay with in England? Do you know?* (Students give the answer.) *In England people pay with pounds.* (The teacher writes the word POUND on the blackboard.) *One pound has 100 pence.* (The teacher puts 1 pound = 100 pence on the blackboard.)

Now, let's go on. Now, tell me ... How much is Cheeseburger/ Masterburger/ Cola/ Mineral water/ in this fast food restaurant? (The teacher asks these questions to a few students. Students try to find the answer using the menu.)

What is a milksbake/ a doughnut? Who knows? (When students are in doubts about the meaning, the teacher uses the following explanation. He also accompanies the meaning with a gesture or a simple drawing if it is possible.)

Milksbake – it is a kind of drink. There are milk and for example strawberries in it. When you are preparing it you shake it. (The teacher demonstrates it by a gesture.)

Doughnut – it is kind of dessert. It has a round shape and often jam inside. (The teacher makes a drawing on the blackboard.)

Stage 3: Further practice of necessary language forms.

Aim: To prepare students for the role play stage.

Time: 10 minutes

The teacher says:

Now you will be working in your pairs. People sitting closer to the door will choose five items from the menu. Choose it now. And now you will ask your partner how much it is. (Students do the task in pairs. When they have finished, they are asked to swap the roles.) *And now, people sitting closer to the windows will choose five items and also ask the price.*

(Students do the task in pairs.)

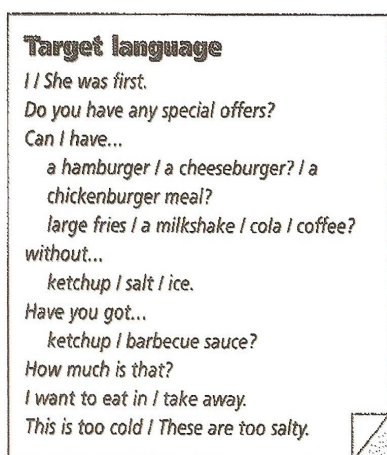
Now imagine you are in a fast food restaurant. In a fast food restaurant there are CUSTOMERS and ASSISTANTS. (The teacher puts these words on the blackboard.)

Assistants sell the meals and customers buy the meals.

I am going to hand out customer cards now. (The teacher distributes one handout per pair.)

Well, everybody will look at the box here. (The teacher points at the box on the handout.)

When you are a customer you usually say this. Let's read it out loud. Starting here, you will read one sentence and then your partner will continue and so on. (The teacher gestures the direction.)

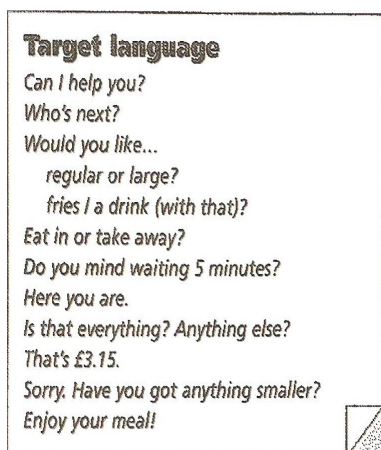


After reading all the examples of the language usually used by customers in a fast food restaurant, the teacher asks: *Do you understand it all?* (In case of any misunderstanding the teacher uses gestures to communicate the meaning to students.)

I am going to hand out assistant cards now. (The teacher distributes one handout per pair.)

Well, everybody will look at the box here. (The teacher points at the box on the handout.)

When you are an assistant you usually say this. Let's read it out loud. Now we will start here, you will read one sentence and then your partner will continue and so on. (The teacher gestures the direction.)



After reading all the examples of the language usually used by customers in a fast food restaurant, the teacher asks: *Do you understand it all?* (In case of any misunderstanding the teacher uses gestures to communicate the meaning to students.)

To be able to do the task you will need another few words to know.

What is a counter? Who is a vegetarian? What is £ 50 note? What do you do when you complain? It is very busy today. What does it mean? (The teacher puts these words on the blackboard. If students do not know the meaning, the teacher provides them with an explanation.)

A counter – the place where customers make their orders in a fast food restaurant.

A vegetarian – is a person who does not eat meat.

A £ 50 note – what kind of money do we have? We have coins and notes. (The teacher draws them on the blackboard.) This is a 100 crown note. (The teacher draws the note on the blackboard.) Do you know now what a £ 50 note is? (Students respond.)

To complain – when you complain you go to the counter and say: “I do not like the meal. It is too cold. I do not want it. Give me my money back.” So, do you know now what it is? (Students respond.)

It is very busy today. - It means that you have a lot of work. You do not have time. There are a lot of people in the restaurant. So, do you know now what it is? (Students respond.)

Stage 4: Communicative phase - the role play. Students will act as customers and assistants in a fast food restaurant.

Aim: To give students an opportunity to use the language they have practised through controlled exercises in a freer way.

Time: 10 minutes

The teacher says:

Now please ... Imagine you are in a fast food restaurant! People sitting closer to the door will be customers and people sitting closer to the windows will be assistants. Please sit opposite each other. (The teacher demonstrates with two students what the rest is supposed to do.) Take your handouts and read the instructions. Customers will read only the situation number 1 and 2 (see app. p. x). You have got 2-3 minutes to prepare for the role play. Read it now! If you need any help, ask me for advice. (Students read the instructions, the teacher monitors the class and is ready to help students.)

When the students have finished reading the instruction and asking possible questions, the teacher makes sure everybody knows what to do.

Customers go through the situations number one and two. Everybody knows what to do? OK, start the role play now! (Students do the task, the teacher monitors the class, takes notes of students' possible mistakes.)

When most of the students have finished, the teacher asks students to swap their roles.

Well, thank you very much. Now, please, change your roles! Who was a customer will be an assistant and who was an assistant will be a customer. Understand?

Read the instructions. Customers will read only the situation number 3 and 4 (see app. p. x). You have got 2-3 minutes to prepare for the role play. Read it now! If you need any help, ask me for advice. (Students read the instructions, the teacher monitors the class and is ready to help students.)

OK, start the role play now! (Students do the task, the teacher monitors the class, takes notes of students' possible mistakes.)

Stage 5: A short follow-up questions.

Aim: To conclude today's class with topic-related questions.

Time: 5 minutes

At the end of the pair work, the teacher puts these questions on the blackboard:

Do you think fast food is healthy? Why (not)?

Do you think children should be allowed to eat fast food? Why (not)?

Giving feedback. If there are some serious mistakes in students' conversations during the role play, the teacher puts them on the blackboard and get students to comment on them and in case there is some misunderstanding he clarifies the mistakes by himself.

Now look at the blackboard.

Before the bell rings I want you to discuss these questions in pairs. (The teacher reads the questions out loud. Students discusses in pairs the questions written on the board.)

Now give me some of your ideas. (The teacher reads the questions again and asks a few students for their opinions.)

Thank you for your interesting ideas! See you next time.

REFLECTION

Since we practised the language for ordering meals in a restaurant in the previous lesson I expected that students would show what they learned and through a role play some creative output could come. To manage everything that was planned I had to give some instructions in Czech if proved unable to explain some complex instructions in English. (Though I tried to make them as simple as possible.) I had to use Czech at the third stage when instructing students to work in pairs and practise the language. At the beginning of this stage students when they were to find the answers to their partners' questions about the price of a several items they chose, surprisingly, students worked eagerly although it was a rather mechanical activity devised to reinforce language forms. Motivation was sustained partly due to the fact that the material was authentic and colourful.

As for the explanation of the unknown words in the pre-communicative stage, students surprisingly guessed everything partly perhaps because of my dramatic performance while demonstrating the meaning. At this stage students looked enthusiastic which was likely due to the materials they were given out. They had a chance to work with a menu from a real fast food restaurant printed out on a colourful paper. They could easily imagine and guess what certain words mean and they did it with sheer pleasure and joy.

The explanation of the meaning of the new vocabulary along with the time-consuming communicative phase took more time than expected and this activity ended up without follow-up questions that were planned at the end of the lesson. Although pre-communicative and communicative phase was done at the expense of the follow-up phase I think it was worth it because students were better prepared for the role play itself and had more time for practise. Students were keen to start the role play and were quite persistent in completing the task although they made mistakes. The mentor reflected that they worked hard since this was an unusual activity for them yet highly motivating for it simulated a real-life situation. Students also wrote in their reflections that they liked the activity but sometimes they did not know exactly what they are supposed to do. This is probably the reaction to my

instructions which some of the students could find rather complicated and thus I had to switch to Czech in places.

In this task, motivational dimensions that were rated high were risk-taking and persistence. Since the students were not worried about making mistakes (neither in pre-communicative nor in communicative phases) they sustained in performing the task till the end, which was quite rewarding for me. Thus, the task-on motivation was present but creative language failed to emerge. Their language can be judged as appropriate since they completed the given task but no sign of novelty or originality appeared.

Despite the fact that one of the criterion of creative products was met (appropriateness), students' work in this activity did not prove to be creative. This role play activity definitely contributed to strengthening students' confidence in using language for the purpose of ordering meals in a restaurant and thus, the main aim of the lesson was fulfilled. Students showed they can use the phrases they learned (either in this or preceding lesson) but they did not include anything new, nothing like their own ideas or phrases in the task. It seemed they only mechanically learned the phrases and applied them thinking the teacher will be most satisfied with it.

There was a slight discrepancy in their behaviour. Although at the beginning stages of the activity they showed they were not afraid to make mistakes they tried to avoid it in the communicative phase. This is probably the result of what they are used to in their regular English classes since diversion from what is given is apparently not supported by their teacher. Another reason why students did not produce language that could be considered new is that they would simply need substantial, long-term pre-teaching to provide the expected result. This would mean they did not reach the state when they would have a good language base (the knowledge of a variety of functions and language forms) to produce a creative language, in other words they lacked a good knowledge of the domain.

CONCLUSION

Although students were motivated, the products of their work were not judged as creative. Motivation did not bring creativity in this particular lesson. Students were interested in the task but the task did not correspond with their language level. I allowed students more space but they were not prepared for such freedom and thus, logically failed to produce

language that was above their proficiency level. Anderson, the author of *Role Plays for Today*, says "... during a role play, some students will be finding it difficult enough just producing the sentences, never expect too much acting from low level classes" (2006, p. vii). Frankly speaking, I overestimated the actual level of language of the students and expected too much as Anderson indicates.

The basic idea was that students who are to take part in a role play activity and are at the same time expected to come up with their own ideas when acting out a certain situation need a several lesson pre-teaching of a necessary functions, grammar and vocabulary. It was assumed that such knowledge students were to gain in the preceding lessons would be sufficient for them to be able to divert from the given expressions at least a little bit. I expected they could come up with new ideas while conveying meaning during role playing. It proved that my expectations were inadequately high. When implementing a role play activity next time, creative outcome can be expected provided students really internalize the expressions needed for such a communicative activity. More time has to be devoted to rehearsing the particular roles students are asked to take.

When students were role playing I did not correct the mistakes when monitoring the class since communication was more important than language forms when performing the task. At the feedback stage I tried to point out what caused the major problems (vocabulary, word order) and provide students with correction and explanation but obviously, I could not cover all the mistakes.

As for the thesis focus, this particular lesson showed that role play activity can serve as a stimulus for communication but due to the facts described above in this case the language students produced was not regarded as creative.

6.2.3 Activity No. 3: Telling a Story

(adapted from Bell and Gower, 1997)

Grade	9
Age of students	14-15
Number of students	13

Goals	<ul style="list-style-type: none">- getting students to work on a problem solving exercise- encouraging students' imagination
Objectives	<ul style="list-style-type: none">- students will solve the given problems- students will be able to share their ideas both in pairs and between pairs
Rationale	When solving a problem solving task, at the first stage students are generating ideas without the risk of making mistakes, thus the fluency is supported. At the follow-up stage students are supposed to present their solutions to the whole class, thus, they have to plan the report and focus on accuracy to make an impression on the audience. This is the basic structure of task cycle. At the first stage there is a space for students' idea generation and creativity. At the following stage the raw ideas should be polished.
Lesson fit	This lesson comes after a series of lessons in which predominantly receptive skills and various grammatical structures were practised. This lesson focuses on language production and thus brings a fresh change. Students will cooperate in groups using computers, which they are used to work with once in a two weeks.
Anticipated problems	The teacher has to be prepared to give substantial support in terms of providing students with vocabulary they do not know. It is assumed that at the planning stage the more students will strive for perfection the more the teacher will have to supply them with words they need for the story. To eliminate this problem, dictionaries in a book form will be replaced by online dictionaries, which can save time. It is

	crucial that everybody in a group participates on the task. Therefore students will be advised to take special functions in the group. (Writers, translators, time keepers.)
Thesis focus	This activity introduces a problem solving element in the classroom which is likely to trigger students' imagination and creativity. Problem solving activity should also foster task-on motivation and thus sustain students' interest and enthusiasm.
Materials	Set of cards with objects (one per group), set of cards with problem situations (one per group), sheets of A5 paper (one per group), computers with dictionaries and online access. See app. p. xi.
Time	45 minutes

PROCEDURE

Stage 1: Introducing the task and putting students into groups.

Aim: To prepare students for the activity and raise their curiosity.

Time: 2 minutes

Students are in a computer room, where there is a computer for each student. However, they will be asked to run just one computer in each group and only for the purposes of writing the story (or rewriting it if they did their draft on a separate sheet of paper by hand) and searching for unknown vocabulary.

The teacher says:

Today we are going to work in groups. Please, make groups of three people. (Students make groups as the teacher has said leaving them the free hand to choose their coworkers for today.)

We have got a problem here! And you have to solve the problem. But you do not know it yet. You will get to know the problem in a little while.

First, look at these pictures. (The teacher provides students with object cards.)

Stage 2: Students will choose five objects which may help them solve the problem. Then only they will get familiar with the problem situation.

Aim: The point is that students will choose the objects before they know the problem situation, which brings a pinch of unpredictability. This procedure can also raise students' interest and curiosity about what comes next and makes them responsible and motivated to complete the task since it was them who chose the objects beforehand.

Time: 8 minutes

The teacher says:

In your groups, please decide on five objects that you find useful for solving a problem. I will tell you the problem in a while. Select five objects, please. (Students discuss which objects they are going to choose from the object cards.)

Now, you can switch on the computers. Each group will use just one computer. One computer in each group!

Choose a person who will be a writer for today. (Students assign the role to one of their classmates in the group.)

Open MS Word and type those five objects on a blank page. (Students switch on the computers and type the objects in MS Word.)

Have all of you typed the objects in MS Word yet? (Students answer.)

You can use the computer only for searching for words that you do not know and for typing the solution to the problem.

Well, now look at the problem. If you are not sure about any word, you can look it up in a computer dictionary. Nobody can go to any online dictionary, use just the one in your computer. Or ask me for help. Each word you look up in the dictionary also copy to your vocabulary book. And we will check it at the end of the lesson.

(The teacher hands out cards with problem situations. Each group will get one problem, all groups will have the same problem to solve. I chose problem no. 2 as the first problem since it resembles a detective story which the students were a little bit familiar with from their textbook. Students read the problem in their groups.)

Does everyone know what is it about? What is the problem? (The teacher asks the groups whether they understood the problem situation to make sure they can proceed to another step. In case there are any problems with understanding the teacher will try to retell, gesture the meaning,

paraphrase it or use mother tongue in the last resort. It is critical that the students have no doubts about the meaning of the problem situation.)

Stage 3: Working on the task. Five objects students chose at the preceding stage will be limited to three with which students are supposed to solve the problem situation.

Aim: Reducing the number of objects devised to solve the problem can also reduce the number of possible solutions and help students focus their imagination.

Time: 15 minutes

The teacher says:

Now, reduce the five objects to only three objects. In your MS Word, put the three objects in bold. (The teacher tries to explain the meaning gesturing it and saying – If you put the letter in bold you make it bigger and thicker than it was before. Students reduce the number of their objects to three and put them in bold in MS Word.)

I will pass out the sheets of paper. Please, write the solution to the problem on the paper first. Then you will type your final version in the MS Word document. At the end of the lesson you will email me the stories.

When you have finished, one of the group will read the story in front of the class and the rest of the group will act out your solution or at least help your classmates understand your ideas by gestures. The point is to get the meaning to your classmates without using the Czech language. No Czech if possible, please.

You can have different roles in the group. One person can write the ideas, another can find the unknown words in a dictionary. Everybody will take part!

After a little while.

So, who will be the writer? Translator? Reader? Raise your hand! (The teacher asks these questions each group.)

So you can start working now! You have got 10 minutes. (Students work on the task.) While students are working, the teacher puts these criteria for rating the stories on the blackboard. The teacher then monitors the class and is available to provide students with advice.

Criteria/Group	Group no. 1	Group no. 2	Group no. 3
Imagination			
Humour			

Stage 4: Students will plan for the presentation stage.

Aim: To improve the language and refine the ideas.

Time: 5 minutes

The teacher says:

Have you finished with your ideas? Now, please try to improve this version, again you can ask me for advice. Then, type this draft in MS Word document. Think how you will present your ideas to the class. Remember, one of you will be the reader and the rest of the group will help communicate the meaning to the class. (The teacher acts as a monitor, offers help and encourages students.)

Stage 5: Report stage.

Aim: To present the students' solutions to the problem to the whole class.

Time: 15 minutes

The teacher says:

Well, please finish off your writing and typing. Save your MS documents and send it to my email box. Do not forget to sign it. (The teacher puts his email address on the blackboard students send their work to the teacher's email box.)

Before we start with the presentations, we will go through vocabulary that you wrote down in your vocabulary books. Please, the person who was the writer in each group. Raise your hand! Come to the blackboard and write the difficult words on the blackboard, give also the Czech translation. Quickly, please! (The writers from each group will go to the blackboard, each will have part of the blackboard at disposal to put the words on. Thus some time can be spared.)

And you, please work on your presentations. In the meantime, the rest of the class will work on their presentations.

When the words are on the blackboard, the teacher will read them out loud and the students will repeat after him to get the pronunciation right.

Please, repeat after me. (Students repeat the words.)

On these small sheets of paper, please copy down the chart that is on the board. (The teacher passes out the papers.) *After each presentation, you will rate the story.*

Look! These are the criteria. (The teacher points at the chart on the blackboard and reads the criteria out loud.)

Remember, you can give 5 points at the maximum for each criterion.

OK, now we will start with this group. We will go one by one like this. (The teacher points at the group which will be the first presenter and demonstrates the direction in which the groups will take turns. While the group is preparing for their presentation, the teacher projects their MS Word document on the wall so that all the students can see it.)

Come out to the blackboard, read and act out your story. Speak up, please. And read slowly so that your classmates can understand you. The rest of the class will listen to you carefully. (One member of the presenting group reads the story out loud, the rest of the group tries to convey the meaning by gestures or simple role play. The class can see the text on the wall via projector.)

When the group have finished their presentation, the teacher says to the class: *Did you understand the story? Everything clear?* (If there are any problems with understanding the teacher asks the actors to role play again the part the students had difficulty with. The teacher helps the class understand the story by gesturing and paraphrasing.)

Now, please rate this group.

How much do you give this group for humour and for imagination? Please fill in this chart. (The teacher points at the blackboard and asks each group to decide on the rating they will give to the group that has just finished the presentation. The students rate the stories of their classmates.)

When the students have done the rating, the teacher counts up the points and puts them in the chart to the respective column.

Now, you come to read your story, please. (The teacher points at another group. All the groups will take turn.)

When all the stories have been read, the points will be counted up and the winner will be announced.

So, let's see who got the most points. (The teacher announces the winner and asks the class for applause.)

Thank you for your cooperation today and for tomorrow's class please make printouts of your texts, we will be still dealing with them.

REFLECTION

This activity was probably the most successful one. Computers saved a lot of time when students were searching for vocabulary and served as a motivational factor partly because computers are not used so often for language teaching in this class and thus represented a welcome change. Students were curious from the very beginning and the curiosity rose from when they were supposed to choose objects without knowing what type of situation they will be asked to solve. They started talking about what kind of object could be universally useful. This strategy supported students interaction and motivation.

In the task cycle almost all the students were involved since each student in a group was assigned a specific role to carry out during the activity. It was apparent that students knew from the previous classes what steps they were to follow in this type of activity. This fact had a very positive consequence since the entire lesson went smoothly without any major problem. Students who already finished the planning stage called me to boast with what they came up with. They also asked me to check the grammar. I felt very satisfied with the products of students' whole class effort and I was very pleased particularly for students' behaviour in the course of the whole lesson. This task simply radiated task-on motivation.

My mentor appreciated that I spent a lot of time with each individual student in this class helping them with the language which she thought made them confident about their follow-up performance in the report phase. Nevertheless, the report phase did not do without the occasional use of the Czech language to get the meaning right. In their reflections students appreciated the opportunity to use computers for finding unknown vocabulary in the computer dictionary. During the lesson students managed to solve only one problem situation which is highlighted in the appendix section. Only one group finished this problem situation quickly and were given another one (number 1), which they did not finish and were given to work on at home.

CONCLUSION

The aims of the lesson were fulfilled, all groups gave their solutions to the problem situations. The problem solving element had a positive effect on students' motivation. In this activity all motivational dimensions were rated very high. Compared with the preceding activities, students showed incomparably more points for curiosity and imagination in this particular activity.

One of the strengths of this problem solving activity was that it provided a high level of motivation that was sustained partly because the activity was intrinsically interesting for the students but also offered students freedom in terms of allowing to make their own decisions about how to perform the task. They had a chance to choose from options, in other words as Poupore (2005, p. 252) claims problem solving prediction tasks place the locus of control firmly with the learners, which often leads to higher motivation.

As for the language students produced in the report phase it can be assumed that if they were given a model solution to the problem, a lot of mistakes could be eliminated since they would be able to follow a certain grammatical pattern indicated by the sample solution. Nevertheless, task-based teaching counts on another, language focus stage where the mistakes should be corrected and the focus is transferred rather to the accuracy, namely grammatical structures and their fostering. Therefore, in the next class, the necessary grammatical structures will be explained, revised and practised as the language focus phase will follow.

The student's output of this lesson is a part of this diploma thesis, it can be seen in the appendix section on page xii. Students' products were assessed as creative in this case. They were also appropriate since all the students' work solve the given problem in a very original way and therefore the criterion of novelty was met as well.

6.2.4 Activity No. 4: Whose bag?

(based on Scrivener [Online])

Grade	9
Age of students	14-15
Number of students	13

Goals	- encouraging students' imagination and freer language use
Objectives	<ul style="list-style-type: none">- students will make up a story that is supposed to include given items- students will learn some new vocabulary- students will present their stories in front of the class- students will act out the plot of their stories in a simple way to make it easier for their classmates to get the meaning of the story
Rationale	When students focus on the completion of a task that encourages fluency rather than language accuracy, they may come up with unusual, creative ideas. This activity should also stimulate students' curiosity and imagination. Teaching in a classroom environment where originality and appropriateness are appreciated can have a significant motivational effect.
Lesson fit	This activity was chosen to provide an interesting introduction to a new unit in the course book entitled 'Mysteries'.
Anticipated problems	<p>To be called creative, the stories should not only meet the criterion of originality but also appropriateness. Therefore, the stories should comply with the requirements set before the activity itself. The requirements should be clearly explained to the students.</p> <p>Another point - In order for the teacher to avoid translating every unknown word that students need to know, dictionaries will be available.</p>
Thesis focus	A freer activity conducted on the task-based teaching and learning principles allows students to express their ideas that can appear to be in a way creative.

Materials	A bag with several objects, one empty sheet of A5 paper per group, a small bag with coloured tokens to put students into groups and dictionaries.
Time	45 minutes

PROCEDURE

Stage 1: A brief lead-in and introduction of the activity, eliciting the names of the items in the bag.

Aim: To encourage students' curiosity and raise their motivation.

Time: 5 minutes

Before the class the teacher prepares a bag which will be filled with a various things that can make an interesting story. In our case these things are: a travel ticket, a map of Jizerské hory, a folding knife, a flower, shower gel, a ticket for a concert in Prague.

The teacher says:

Do you know what has happened to me today morning? I have found a bag! Really! Look at it. It is not mine, I have found it in the street outside the school. It is full of various mysterious things. Look! (The teacher draws the object one by one from the bag.)

What is it? (The teacher holds an object that has been drawn from the bag. The students answer. When they do not know, the teacher says it to them. Then the teacher puts the name of the object on the blackboard.)

There are a few more things. Here. Look! (The teacher takes out another item.)

What else do we have here? (The teacher takes out another item until the bag is empty.)

Stage 2: On the blackboard there are all the names of the objects from the bag, the teacher says them all out loud again and asks students to pronounce them correctly as well.

Aim: To help students learn the pronunciation of some words they might not know before. While going through the items again, the students have time to visualize the objects in some inner context for a little while, which can help them when devising the story in the further stages.

Time: 1 minute

The teacher says:

Please, repeat after me. (The teacher will pronounce distinctly all the words. The students repeat them after him.)

Stage 3: Putting students into groups.

Aim: As the theory suggests when students working in groups are not so dependant on the teacher, they can share their ideas with their classmates, students can also get help each other during the lesson and may compare the ideas or solutions among themselves.

Time: 2 minutes

The teacher says:

Here you can see the things. (The teacher points at the blackboard. Students look at the blackboard.)

Now each of you pick a token from the bag. (Students pick a token from the bag. The number of tokens should correspond with the number of students and the variety of colours with the number of groups required.)

Make groups according to the colours you have picked. (The teacher says and shows clearly using a gesture the way students are supposed to sit together.)

Stage 4: Getting students to choose a genre of their story from given options.

Aim: Even in a freer activity, students feel much comfortable when they have an option to choose. It can help them narrow the ideas and limit the feeling of helplessness often caused by little guidance and endless space for imagination. In this sense it may also save time.

Time: 2 minutes

The teacher says:

And now, please.. Whose bag might it be? Whose bag is it? What do you think? In your groups work out the story! (These questions are on the blackboard.)

But first please decide what kind of story you will be working on. Choose from these genres: (The teacher puts these words on the blackboard.)

Romantic story, adventurous story, comedy, horror. (The students discuss what genre they will opt for.) *You have got a minute to tell me what genre you will choose.*

And now I want you to tell me what genre your groups are going to write. (The teacher asks the groups.)

On the paper please write the name of the story in the first line and the genre of the story in the second line. Like this. (The teacher writes the outline on the blackboard.) *Try to use your imagination and stick to the genre of the story you chose. When you have finished read the text again, make it better and be prepared to present the story in front of the class.*

Stage 5: The task phase. Students now have time to do the task in groups. The teacher encourages and monitors the students.

Aim: When students are given sufficient time to complete the task in groups, they are more likely to come up with creative ideas.

Time: 10 minutes

The teacher says:

Here are the sheets of paper. One member in each group will take a pen and write down the story. (The teacher hands out the blank sheets of paper.)

In your story try to answer these questions: Why were these things left in the street? Whose bag is it? Work it out now! You have got 15 minutes. Remember, this should be just a draft. It is not the best version. Be imaginative and write the genre you chose! Use the past tense! (The teacher explains that the past tense denotes a situation that happened some time in the past. He draws a time line on the blackboard and put words ‘now’ and ‘past’ there for the students to see the relation.)

When you are in need you can also ask me for advice. (The teacher monitors the class, students make up the stories.)

You can start now! (The teacher monitors the class during the group work)

All people in groups give their ideas.

(After approximately 15 minutes) *Finish it off, please.*

Stage 6: The planning phase.

Aim: When students are given time to plan their presentation, they are believed to be able to make the story they invented in the task phase more complex and readable. When there is a report stage ahead of the students, they will be motivated to produce language that is not only fluent but also accurate.

Time: 10 minutes

The teacher says:

Check your stories once again, please. You can use dictionaries now to make your stories better. But try to use as simple words as possible. Keep it simple so that others can understand you. You can also rewrite it if you feel the first draft is not clearly readable. (The teacher distributes dictionaries to the groups.) *Be sure the story is in the past tense!*

Then you will take it in turns to read your stories in front of the classroom. One person will be a reader and the rest of the group will try to act out the story. Decide on who will be the reader and the actors.

You have got 10 more minutes now to work on your stories. You can ask me if you have any questions. (The students are checking, correcting or possibly rewriting their stories.)

While the students are working, the teacher puts this chart on the blackboard:

Criteria/Group	Group no. 1	Group no. 2	Group no. 3
The story is imaginative.			
The story meets the genre criteria.			

(When the time is almost over and most groups have already finished.) *Finish it off, please.*

Stage 7: The report phase

Aim: As the theory puts forward the report stage should ensure a smooth transition from private to more public interaction between students.

Time: 15 minutes

The teacher says:

On these small sheets of paper, please copy down the chart that is on the board. (The teacher passes out the papers.) *After each presentation, you will rate the story.*

Look! These are the criteria. (The teacher points at the chart on the blackboard and reads the criteria out loud.)

Remember, you can give 5 points at the maximum for each criterion.

OK, now we will start with this group. (The teacher points at the group which will be the first presenter.) *Come out to the blackboard, read and act out your story. Speak up, please. And read slowly so that your classmates can understand you. The rest of the class will listen to you carefully.* (One member of the presenting group reads the story out loud, the rest of the group tries to convey the meaning by gestures or simple role play.)

When the group have finished their presentation, the teacher says to the presenters: *Thank you.* And to the rest of the class: *Did you understand the story? Everything clear?* (If there are any problems with understanding the teacher asks the actors to role play again the part the students had difficulty with. The teacher helps the class understand the story by gesturing and paraphrasing.)

Now, rate this group.

How much do you give this group for imagination and for meeting the criteria of the genre? (The teacher asks each group to decide on the rating they will give to the group that has just finished the presentation. The students rate the stories of their classmates.)

When the students have done the rating, the teacher counts up the points and put them in the chart to the respective column.

Now, you come to read your story, please. (The teacher points at another group. All the groups will take turn.)

When all the stories have been read, the points will be counted up and the winner will be announced.

So, let's see who got the most points. (The teacher announces the winner and applauds the winner.)

Well done! Thank you for your cooperation today.

Bring your drafts next time again. We will be working with it and do some practice.

REFLECTION

I knew that these students are capable of good results since I taught to this class also another subject within my teaching practice. Therefore I did not hesitate to introduce an activity that required imagination and story-telling ability and was a bit more challenging than activities carried out in the 7th grade. The whole lesson followed the methodological pattern of task-cycle. The focus was the generation phase where original and appropriate ideas were expected to occur. This 45 minute lesson did not have an ambition to cover the full version of task-based teaching and learning process. It is not manageable and thus, this lesson was planned up to the generation and evaluation phase (report phase). Language analysis and practise were left for the following class.

At the very beginning of the lesson when I was taking objects out of my bag the students looked curious about what else might be inside and I definitely won them over. They made several guesses and were discussing it with their classmates. Then the students were supposed to choose a genre of the story. This strategy was recommended by my mentor who pointed out that in order for the students not to feel lost they needed to get the space for their ideas delimited. Then they knew where to start and where to go. This strategy proved useful since students had to consult with each other in the group which way to go and thus they had to share and refine their ideas.

Working on the task brought the first problem. Students wanted to have their scripts perfect and since they had dictionaries at hand, they were using them very often. I emphasized that they should keep the language as simple as possible since in the report phase others would have to follow their ideas. I also had to explain again that this phase is something like a draft and that in the following phase they will have more time to refine the story. This phase was only to generate ideas and choose the best ones in groups. Thus, the task and planning stage took more time than expected, which is also due to the fact students were not familiar with this type of a task and class management before.

As I monitored the students and gave them my help and advice, I noticed that there were groups which worked really hard and groups that were probably not comfortable with the task. The latter seemed to resign and the reason might be that they considered the task to be beyond their strengths. I tried to encourage them and give them support regarding translating some vocabulary and helping structure the story. My effort seemed to be beneficial since some members of the groups went back to work.

When it came to the report stage we were unfortunately short of time and the stories of all the students could not be read. Some of the pupils were evidently sad (which was also read in students' reflections sheets) and I promised to finish this task in the next class. Some of those who presented their stories were not confident with their language and sometimes there were slight misunderstandings in their utterances even though students were accompanying the oral presentation by acting it, which was very funny to watch. That was when I had to ask for repetition of a certain passage or further explanation.

Even though I tried to avoid Czech it was sometimes necessary to do so. I did not criticize students' stories, nor did I correct grammar mistakes at this stage. I just noted them and left them for the next class. When students used complex words in their stories, further explanation was needed and it disturbed the pace of the lesson. In future classes it may be preferable to skim through their work and check any difficult words before they start reading in before the audience. Providing students with comprehensible equivalents of their difficult or inappropriate words could save some time and help other students comprehend better the story at the report stage.

Since the students knew from the beginning on what basis their products will be rated, they tried to stick to the criteria which was obvious from their work. Groups were also supposed to rate each other's performances and it should be said that my mentor had a very similar rating to theirs, which shows students tried not to favour anyone and were more or less fair in their judgement in this particular case. Students also liked the idea of evaluating their classmates' products as they wrote in their reflections on the lesson. This is a very positive finding since peer assessment helps them reflect what was expected from them and promote independent learning. To conclude, the aims of this lesson were met.

CONCLUSION

It came out that when students' range for creativity increases, it is less predictable what students might want to say and thus the teacher cannot help them as in more controlled exercises. This is the reason of the inappropriate language students may produce. As Littlewood says, language forms that caused misunderstanding or were incorrect should be practised in a more controlled exercises in future classes. (Littlewood 1991, p. 54) Such exercises are planned to do in the next lesson.

Despite some of the slight problems, motivation of the students was considered quite high as the observation sheet of my mentor shows. Although there were good stories as far as their language value is concerned, there were also very weak ones. In this activity it was even more obvious than in the preceding one that some students who found the task difficult lost their motivation. For students with a relatively good language proficiency level the effect was reversed, they showed persistence and were not afraid to make mistakes. It proved quite difficult to motivate those students who perceived the task as too difficult. I tried to spend more time with them, help them with ideas and their expression in the target language, which encouraged some of them to work further.

The motivational problem with some students may result also from the fact students were not provided with a sample solution to the problem situation (as in activity no. 3). This was in accordance with my intention since I assumed that when students are given a model example of a solution, they would stick to it and would not likely to come up with their own, original ideas. In other words I wanted to offer them a lot of space to divert their thoughts. This approach probably discouraged weak students who need guidelines, models and examples, which help their confidence in producing the language. It turned out that strong students succeeded in pursuing the task, while weak students had difficulty completing it. This finding raises the question of whether demanding something new from the students at any cost (without giving sample solutions to the tasks, which could inhibit creative ideas) will not lead even to the demotivation of the weak students. Therefore, a sample solution to a problem solving task is advisable to provide the students with in the future classes. Thus, even weak students can be encouraged to participate. Such students can stick to the model pattern and the strong students can divert freely from the model. Following this strategy, motivation can be distributed more evenly and creative output can emerge also in weaker students.

As for the products of students' work in this class, my mentor and I concluded they can be considered creative. Although the language level of some work was really poor, on the whole students generated stories that were appropriate and novel for them and thus met our criteria of creative products. Some of them were really excellent as can be seen in the appendix section on page xiii.

7 PROJECT EVALUATION

7.1 Final Summary

The crucial aim of the practical part of this diploma thesis was to verify the validity of the hypothesis which says that intrinsic motivation not only leads to creative products but is also strengthened in the process of achieving these products. Assuming such interaction it has been stated that motivation and creativity are interdependent entities forming unity.

To be able to prove whether the hypothesis is right or not, the teaching project was conducted. The project searched for the answers to a few questions. It was essential to find out the view that the English teachers hold of creativity. Thus the first research question was as follows.

- Do teachers care about developing creativity of their students in ELT? If so, how do teachers nurture students' creativity in their teaching?

The results of the survey that was carried out in Žatec were interesting. More than half of the respondents hold the view that everyone can be creative and that creativity can be applied to every schools subject. This is a very positive finding since it reflects what the latest research claims. Nevertheless, the teachers are not so sure about the strategies that may get students to give creative outcomes. More than half of the respondents express the same scope of doubts and indecisiveness in terms of the assessment of creativity.

As for the strategies teachers use for supporting students' creativity, they include for instance implementing various language games and problem solving activities in their teaching. Grammar is often taught inductively which complies with the principles of discovery learning. However, some teachers admit they use such strategies and activities very sporadically since they are time-consuming and they cannot see their actual contribution to the teaching and learning process.

The results of this survey are quite encouraging since they suggest that there are teachers who would be willing to foster students' creativity in their subjects but they need guidelines about how to do so. If the same or similar results were obtained at state level, it

would be beneficial to take certain measures within the future educational policy and help teachers with implementing creative classroom practices in schools.

The second research question dealt with the possible positive effects of creative classes on students' motivation.

- Can creative classes positively influence students' motivation? In what ways?

Based on students' comments on the lessons, mentor's observation findings and my reflections it can be stated that creative classes covered in this diploma thesis had a positive motivational influence on students. The figure below shows to which extent the motivational dimensions of creativity were present or supported in students during particular activities. In other words, the focus was how much students demonstrated their motivation.

Rating scale:

0- trait is not present (there is no sign of this trait)

1- trait is partly present (this feature is slightly observable)

2- trait is present (this feature is demonstrated quite a lot during the task)

3- trait is present and developed (this feature is given a great deal of prominence in the task)

Motivational dimensions	Activities			
	Obstacle race (7 th grade)	Fast Food restaurant (7 th grade)	Telling a story (9 th grade)	Whose bag? (9 th grade)
Curiosity	1	1	2	2
Imagination	1	1	3	3
Risk taking	2	2	2	2
Persistence	2	2	2	2

Figure no. 1

All activities were based on non-linguistic tasks that as the theory says are supposed to encourage students' task-on motivation and may lead to creative products. However, activities in 7th and 9th grades differed in terms of the scope for creativity students were given. Activities set in the 7th grade were more or less controlled compared to the activities in the 9th grade. It

can be noticed that curiosity and imagination was rated higher in the environment where the activities were less controlled and more freedom was given to the students.

On the other hand, when the activities were partly controlled, curiosity and imagination were rated relatively low. This was the case with the 7th grade. It should be said that these students were also sometimes kept motivated by using Czech especially in situations where they had difficulty understanding instructions. As for risk taking and persistence, these motivational dimensions remained constant in all the activities. The most important finding is that in all activities no motivational dimension was rated zero, which means students demonstrated their motivation to a certain level. A very positive finding was that almost all the students were motivated during the activities although they were not promised any external rewards such as grades. This implies that students' task-on motivation was high enough to prevent the teacher from using any extrinsically motivating factors, which could inhibit creative output.

This figure also suggests that the more open-ended tasks carried out, the more motivated students were. However, this is only partly true since in every class there were students who apparently did not express the will to cooperate much. The reasons associated with the learner resistance are given in the respective reflection (see p. 72). The findings also suggest that students who are supposed to solve an open-ended, problem situation need a model example of a solution, which offers them a grammatical pattern to follow. This measurement is especially important for weaker students. Even though the task can seem rather difficult to them, when they are provided with a sample solution, they may not lose interest and can feel secured about what is expected of them. Their solutions may not be as creative as those of stronger students but from methodological point of view it is important that every student is kept motivated. Students whose language level is higher will probably use the model example as a spring board to come up with original ideas. Providing students with a sample solution is also beneficial for the following language focus stage since a lot of mistakes can be eliminated when students are given a pattern to follow.

- Is there any creativity development in students when they are taught using teaching techniques supporting creativity? Can the products of students' work in such classes be considered creative?

Rating scale:

+ - product meets this criterion

- - product does not meet this criterion

Criteria	Activities			
	Obstacle race (7 th grade)	Fast Food restaurant (7 th grade)	Telling a story (9 th grade)	Whose bag? (9 th grade)
Appropriateness	+	+	+	+
Novelty	+	-	+	+

Figure no. 2

Talking about the development of creativity, a certain progress was observable. Although it is hard to say whether it has a direct link to creativity development, it was obvious that students who underwent classes where teaching methods supporting creativity were implemented for the first time looked reserved and surprised, however, the next class they cooperated much more smoothly. When students got familiar with the class management associated with tasks requiring creative approach, they felt more willing to cooperate in the future classes.

The first part of the hypothesis, namely that intrinsic motivation can contribute to students' creativity is generally recognized as many studies including this one were carried out to prove it (see ch. 3.1.3). This diploma thesis involved four activities designed to encourage task-on/ intrinsic motivation and creativity and it came out that in three out of four cases students' output was termed creative (see figure no. 3). In one case no creative outcome emerged since the teacher overestimated the students' language proficiency level and set a task that was beyond their ability. This finding does not refute the hypothesis but only suggests that particular activities supporting students' creativity ought to be chosen very carefully with respect to students' actual knowledge and their language level. Substantial pre-teaching is essential when applying these activities especially in lower level classes.

The second part of the hypothesis assumes that teaching strategies fostering creativity can have a positive motivational effect on students, in other words teaching and learning based on creative principles can support students' motivation. The findings are indicated in figure no. 1 and were discussed earlier in the text. The diploma thesis showed that using teaching techniques that support creativity can really have a positive influence on students' motivation.

Thus, the hypothesis is valid since it has been verified that creativity and motivation are interdependent factors in a sense mentioned in the preceding paragraphs. It has to be stated,

however, that the findings of this diploma thesis are bound to the particular classes where the teaching project was carried out and are only valid within such a frame of reference. Whether they are more universally valid would have to be proved by further research.

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Dear English language teachers,

I am a student of the English department at the Faculty of Science, Humanities and Education in Liberec. Within my final year of study I am working on a project concerning fostering creativity at schools with respect to various teaching strategies, school environment and students' motivation. I would really appreciate if you could kindly answer a few questions below. Results of this questionnaire will be part of my diploma thesis.

Thank you for your time and cooperation,

Jiří Lišanský

Professional profile:

Qualification

- ☐ Bc. degree
- ☐ Mgr. degree
- ☐ Another – please specify: _____

Number of years I have been teaching

- ☐ Less than 4 years
- ☐ 5-10 years
- ☐ 10-20 years
- ☐ More than 20 years

Age

- ☐ Less than 35
- ☐ 36-45
- ☐ 46-55
- ☐ More than 56

Gender

- ☐ Male
- ☐ Female

Creativity was covered in my teacher training.

- ☐ Yes
- ☐ No

I have received training on innovative pedagogies or methods.

- ☐ Yes
- ☐ No

1/ Please express your opinion on the extent to which particular factors are emphasised in your ELT.

Tick your opinion on the scale of 5 levels. (1- most important, 5- not important)

Factors	1	2	3	4	5
Discipline					
Creativity					
Open-mindedness					
Accuracy					
Allowing space for imagination					
Applying knowledge to real life					
Allowing students to make mistakes					
Competition					

2/ For each statement please tick one of the options on the scale of agreement below.

Statement	Strongly agree	Agree	Neither agree/ disagree	Disagree	Strongly disagree
Creativity is a skill that can be applied to every school subject.					
Everyone can be creative.					
Creativity can be taught.					
Creativity can be assessed.					
Creativity is a characteristic of eminent people only.					
Creativity is a fundamental skill to be developed at school.					
The development of students' creativity plays an important role in the curriculum.					

3/ If you feel it is worth developing creativity at schools, how do you do it? Do you use any specific teaching techniques or strategies to foster creativity in your English classes?

4/ What impact do you think using creative teaching techniques can have on the teaching/ learning process?

(adapted from Creativity in Schools in Europe: A Survey of Teachers, 2009)

Measuring Motivation in Creativity (adapted from Williams in Cropley, 2001)

Based on the observation of the students, choose on the four-point scale the extent to which particular traits are present in students in the course of the teaching and learning process.

Rating scale:

0- trait is not present (there is no sign of this trait)

1- trait is partly present (this feature is slightly observable)

2- trait is present (this feature is demonstrated quite a lot during the task)

3- trait is present and developed (this feature is given a great deal of prominence in the task)

Motivational dimensions	Activities			
	Obstacle race (7 th grade)	Fast Food restaurant (7 th grade)	Telling a story (9 th grade)	Whose bag? (9 th grade)
Curiosity				
Imagination				
Risk taking				
Persistence				

Comments:

Measuring Creative Products (adapted from Amabile in Tan, 2007)

Please decide whether you consider the outcome of students' work in this lesson appropriate and/ or novel.

Rating scale:

+ - product meets this criterion

- - product does not meet this criterion

? - not obvious, more in the comment section

Criteria	Activities			
	Obstacle race (7 th grade)	Fast Food restaurant (7 th grade)	Telling a story (9 th grade)	Whose bag? (9 th grade)
Appropriateness				
Novelty				

Comments:

Student's Lesson Reflection Sheet

1/ Aktivita se mi líbila, protože...

2/ Aktivita se mi nelíbila, protože...

3/ Co jsem se naučil/a? Co jsem mohl/a udělat lépe?

4/ Měl/a jsem hodně jazykových chyb? Jestliže ano, proč?

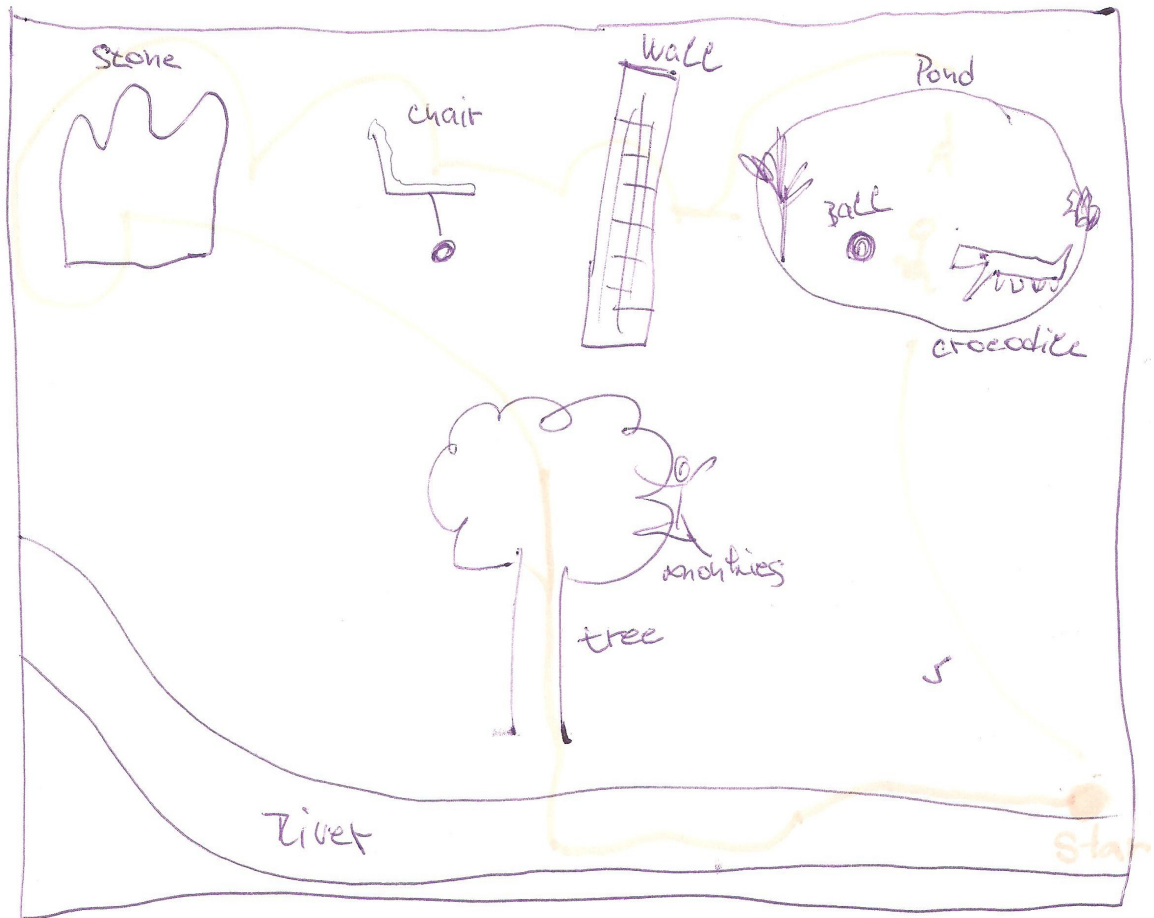
Mentor's Observation Task Form

1/ Based on the observation of the students, how would you comment on their work in this class and on the course of the lesson in general?

2/ If you were to focus on students' motivation, were the students motivated to work? If so, what contributed to their motivation and how did they demonstrate it?

3/ How would you comment on the products of students' work in this class?

Appendix for Lesson no. 1



Run to the ~~pond~~ and jump over the pond.

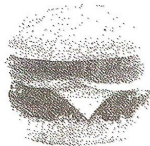
Run to wall, climb up the wall and jump down.

~~Jump~~ on the chair ^{and} jump down.

Run around the stone and climb up and down.

Run to tree, climb up the tree and climb down.

Jump ~~the~~ in to the river, ~~swim~~ swim right and go to finish.



Burger Master

Menu

Burgers

Hamburger	70p
Cheeseburger	85p
Chickenburger	£2.25
Quarterpounder	£1.80
Masterburger	£2.75
Fish burger	£2.95
Vegeburger	£3.20

Chicken sticks

8	£2.45
6	£2.25
4	£1.85

Onion rings

regular	£1.20
large	£1.50

Fries

regular	£0.85
large	£1.00
bonus	£1.20

Meals

(include fries and drink)

	regular	large
Hamburger / Cheeseburger	£2.95	£3.25
Quarterpounder	£3.50	£3.95
Chickenburger / Masterburger	£3.95	£4.35
Fish burger	£4.10	£4.50

Special Offer

Bonus meal: add on 30p

Drinks

	regular	large
Cola / Orangeade / Lemonade	£0.90	£1.15
Orange juice	£1.50	£1.80
Mineral water	£0.80	£1.00
Tea / Coffee	£0.80	£1.00
Cappuccino	£1.30	£1.60
Milkshake	£1.10	£1.50
<i>(chocolate / strawberry / vanilla)</i>		

Desserts

Apple pie	£1.50
Doughnut	£0.70
<i>(chocolate / cinnamon)</i>	
Ice-cream	regular large
	£0.85 £1.05
<i>(chocolate / strawberry / vanilla)</i>	

Burger Master wish you a pleasant meal.

If you have any comments about our food or service, please inform our manager.

Student A – Customer

Situation 1

You are a customer in a fast food restaurant. Go up to the counter and order lunch from the menu. You've only got £5.

Situation 2

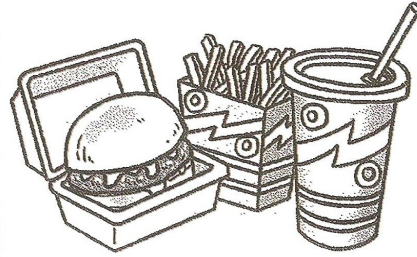
You don't like ice in your drinks, ketchup, or too much salt on your fries. Place an order for two people. Your friend is coming soon. She is a vegetarian. You've only got a £50 note.

Situation 3

You are interested in the Masterburger. Ask: *What's in it?* If it sounds good, order one. You'd also like a milkshake, but you don't know what chocolate, strawberry and vanilla are. Ask the assistant to explain them.

Situation 4

You have just started your meal, but your cheeseburger is cold and your cola is too warm. Take them back to the counter and complain. Ask for another cheeseburger and another drink.



Target language

I / She was first.

Do you have any special offers?

Can I have...

a hamburger / a cheeseburger? / a

chickenburger meal?

large fries / a milkshake / cola / coffee?

without...

ketchup / salt / ice.

Have you got...

ketchup / barbecue sauce?

How much is that?

I want to eat in / take away.

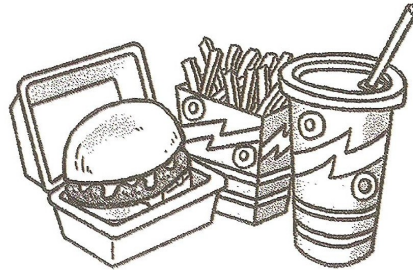
This is too cold / These are too salty.

Student B – Assistant

You are an assistant in a fast food restaurant. It's very busy today. After you take the order, repeat it to the customer at the end, and tell him/her how much it costs.

Remember...

- Don't forget to ask if the customer wants regular or large.
- Don't accept £50 notes. Ask for something smaller.
- If somebody has a special request (e.g. no ketchup) tell them they'll have to wait for 5 minutes.
- If anyone complains, say 'Sorry' and explain that it's very busy today. Don't give them their money back.
- Note: The Masterburger is a large cheeseburger with onion rings.



Target language

Can I help you?

Who's next?

Would you like...

regular or large?

fries / a drink (with that)?

Eat in or take away?

Do you mind waiting 5 minutes?

Here you are.

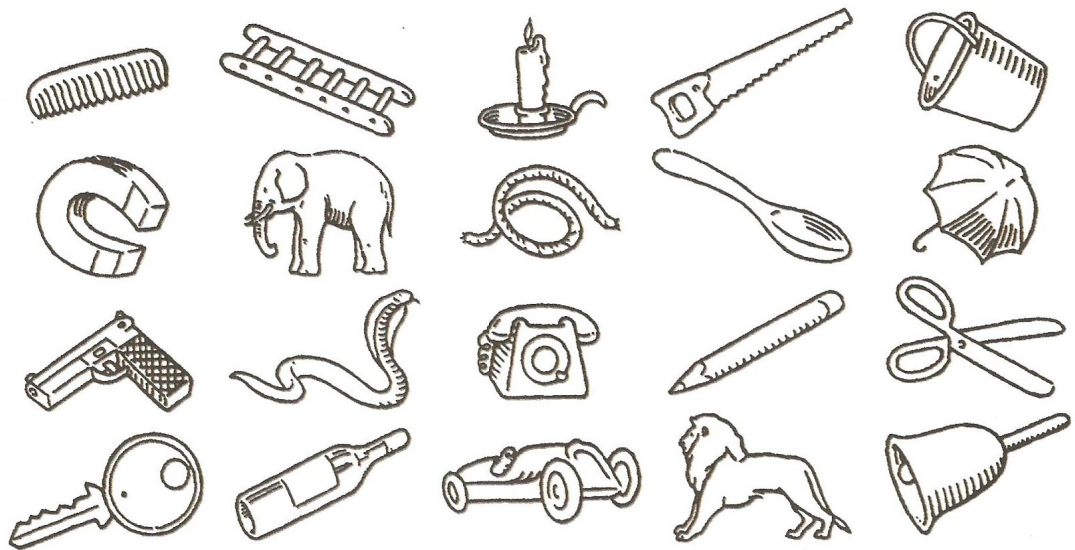
Is that everything? Anything else?

That's £3.15.

Sorry. Have you got anything smaller?

Enjoy your meal!

Appendix for Lesson no. 3



1/ You are on your way to have an interview for a very important job but the lift stops between floors. There is no emergency button but there is a small hole in the top of the lift. How do you get to the interview on time?

2/ You are giving a dinner party for some very important guests in the top floor flat of a very high building. You are having drinks in the room next door and you go into the dining-room to check that everything is ready. Unfortunately, you see a dead body under the table! There is no other door in the room. How do you get the body out without the guest knowing?

Students' solutions to the given problems

Elephant
Scissors
Candle

I unrip elephants belly with scissors and I sow dead body to his belly.I get elephant to and entry . I stopped taxi. And and we go to fringe of a town. I unrip elephants belly again and I take out a dead body and I light a body with candle.And I come back to party.

Zdenka Purnochová , Honza Řehoř

Elephant
Weapon / Gun
Snake
Pencil
Bottle

First, I will go to the next room, to check that everyone is OK and that he knows nothing. I will tell them, that my well-known friend, Maharaja from India, gave me a really curious gift. He gave me an Elephant ! Elephant's name is Ganéša, and if they want, Ganéša will be on the garden. If they will go out to watch on Ganéša. That they will not come back, I will call to the cirkus, because I will need faquir. He will be there about 5 minutes. He entertain them with snake. I will go upstairs, to my flat, and I will take the body to my old car. Meanwhile a will call my friend, and he will go to help me. Together we will take away the dead man to pathology, where he works. And this will be my solution of problem with the dead man under the table !

Podaná Lucie
Zumrová Kateřina

Lion- lev
Scissors- nůžky
Rope- provaz

Under the windows of this room is a ZOO. Bind a body to rope and let down into the lion enclosure. Cut the rope and dinner is served. For the lion and for us.

Gun,saw,key,cobra,lion

When I see a death body.I will instantly open a wardrobe and take a big saw with gloves. I will summon a lion by a special jutsu from Serial Naruto and say him "Lion eat the death body"And lion eat the eat body.I see per near the death body lies a gun.And I will take a gun and shot a lion.Blood is everywhere.And I will jump to the window.

Appendix for Lesson no. 4

BAD SHAMPOE

Once upon a time there was a little girl called Little Red Riding Hood. She lived in Empire State Building. Once she went to concert in Prague. She traveled by train. On the Vicharski square she found bag. In the bag was knife and shampoo. Before the concert she washed ~~her~~ her hair. The shampoo damaged her hair. She very unhappy and she cut her hair. Police find her in the hotel Hilton. The end.

A lonely man stay at Prague Station, in the jeans he had a train ticket and he staring in the map. He search a way to concert ~~of~~ of Phil Collins. He fold the map ~~to~~ to a bag and he went on his way. Just he wall ^{across} through the dark lane, when he saw a dark person in the shadow. ^{Person} Stronger attack him with a knife. Man throw at him his bag and run away.

TITLE: BAD DAY

GENRE: AS